



GR?VE PARK INN ASHEVILLE, N?RTH CAR?LINA

MEET THE AUTHOR

BOOK SIGNING EVENT • SATURDAY, FEBRUARY 20, 2:00 P.M. AT THE TRRF BOOTH

The Endless Possibilities: Arts and Crafts Tiles from the Two Red Roses Foundation



ARTS AND CRAFTS TILE
FROM THE COLLECTION
OF THE TWO RED ROSES FOUNDATION

In this book, the Two Red Roses Foundation shows its commitment to provide a historic and scholarly record of tiles and architectural faience from its collection. Author Dr. Susan Montgomery's research and writing on the subject explores in great detail the works of sixteen of the most prominent tile makers of the Arts and Crafts movement and more than 165 objects from the TRRF's collection. From individual tiles, to running friezes, wainscots, fireplaces, panels, and entire room and outdoor installations, the book investigates and speaks to the ideals of tile design, craftsmanship, competition and production against the backdrop of the financial challenges and realities the tile makers faced. More than six years in the making, this handsomely designed 360 page catalogue contains hundreds of high-definition color images, historic facts and figures.

Other Selections From The Two Red Roses Foundation

The books shown below represent important genres of the Foundation's collection of art objects. Each volume provides its own distinctive, rich and colorful narrative and unique historic perspective. Filled with high definition images and historic figures they afford readers remarkable insights into this amazing era, the artists and the objects they created. The books are available for sale at the TRRF booth and during the Book Signing for autographs, as well as online at www.tworedroses.com.

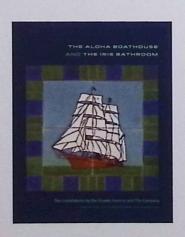
These Humbler Metals: Arts and Crafts Metalwork from the Two Red Roses Foundation

The Aloha Boathouse and the Iris Bathroom: Two Installations by the Grueby Tile Company

American Arts & Crafts Furniture from the Two Red Roses
Foundation



David Cathers, Jonathan Clancy, and Susan Montgomery



Susan Montgomery



David Cathers, Susan Montgomery

THE MUSEUM OF THE AMERICAN ARTS AND CRAFTS MOVEMENT



GROUND BREAKING CEREMONY

After more than 2 ½ years in architectural concept and design by Founder, Rudy Ciccarello, and noted architect Albert Alfonso, construction of the 5 story, 110,000 square foot Museum of the American Arts and Crafts Movement is about to become a reality. The ground breaking, scheduled for April, 2016, gets the massive project underway. But that's just part of the story. At the same time, exhibition gallery designers, lighting designers, custom case and cabinet workers, audio/visual/security consultants, branding and graphics designers and a host of other museum professionals will be working to prepare the museum for its grand opening.

MUSEUM STORE AND CAFE

There were major design advances to MAACM amenities. A prestigious retail design consulting firm, well known for designing the new Boston's Restoration Hardware gallery, was commissioned to assist in creating the look and feel of the museum store and café. These venues will build upon the relationship between the collection and the building architecture to enhance the visitor experience







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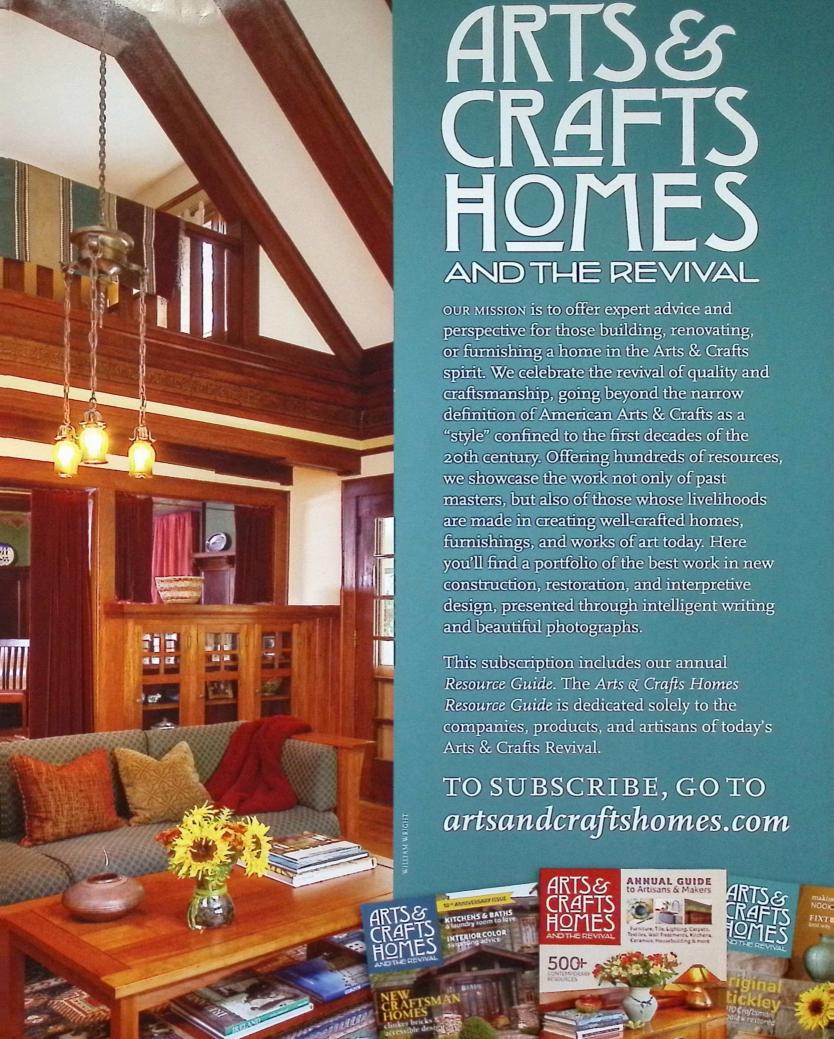




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Friday 9:00pm p. 26.

Playing With Fire: Pottery Glazes of the

Arts & Crafts Movement by James Haggerty.

Saturday 9:00am p. 36.

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Grove Park Inn by Bruce Johnson

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by Bo Sullivan.

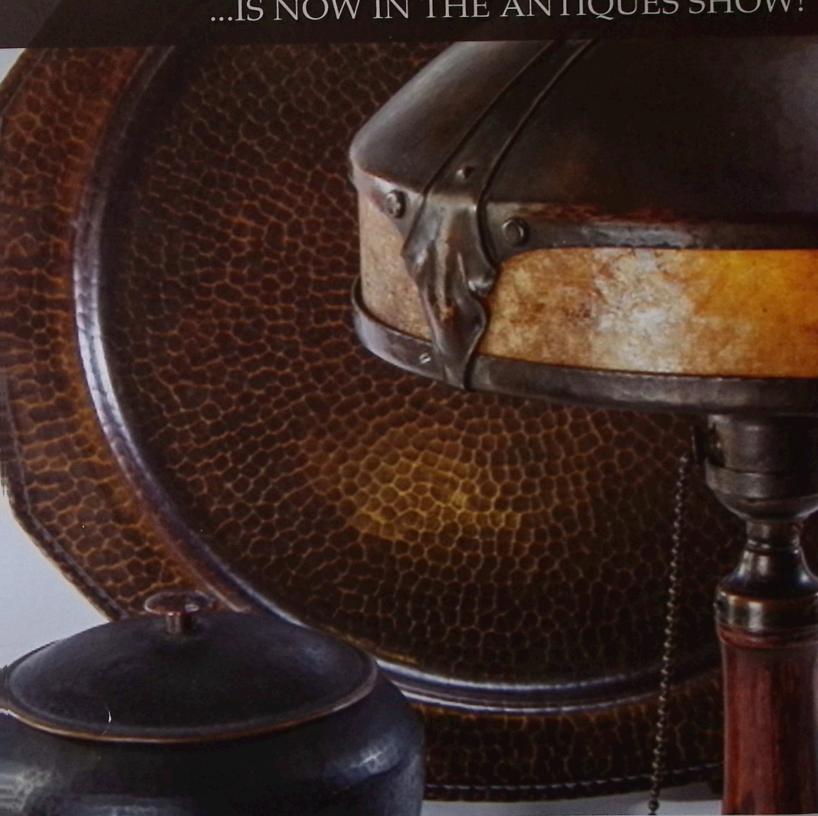
(continued on next page)



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INFORMATION FOR YOU

Your name badge is your entry pass to all conference events.

Wear it proudly - or be turned away!

The line for all 8th floor shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered the show. Any change will be posted on the 10th floor.

All events start on time. If you are late, please enter the room quietly - and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars. Small children hate seminars - and show it.

The Omni-Grove Park Inn is a non-smoking facility.

Dining reservations are recommended for dinner (pg. 74).

No antiques may be brought into the show. Each item leaving the show must have a receipt.

For safety reasons, strollers are not allowed in the antiques show. You may leave them in the service hallway by the Ticket Booth.

Sunday shuttle busses to the airport leave on time. Allow two hours between hotel departure and your flight.

If you are staying someplace other than the GPI and have made an airport shuttle bus reservation, bring your bags to the GPI bell stand on Sunday. The bus only leaves from the front door of the Great Hall at the GPI.

Checkout has been extended to 12:30pm on Sunday, but to avoid lines we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Cabs should be ordered in advance at the bell stand. Bus tour tables are near the A & C Registration Desk.

Make your GPI room reservation for the Feb. 17-19, 2017 Arts & Crafts Conference using any house phone. From home call (800) 438-5800.

Arts and Crafts Collector.com

"The news every collector needs."

Front Cover: Seen from the knoll near the entrance, the front of the Grove Park Inn looks today very much like it did in 1913. The original open terrace has been enclosed to enlarge the shops lining the hallway leading to the 1984 Sammons Wing to the left. Back Cover: This 1913 image shows the south end of what had been the original hotel, and what is now part of the dining room for Edison's. If you look closely, you will see what in 1913 was an outdoor fireplace. It still exists and is in use, but is now indoors. Additional historic photographs are on display on the walls of the Palm Court, floors three through six in the Main Inn, which can be reached using the stairs or the elevator inside the Great Hall fireplace.



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Roycroft Shops, East Aurora, NY, c.1915

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FRIDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm	
Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)	Small Group	Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)	
	Biltmore Industries Walking Tour (p.16)	Discussions (p. 32)				
Arts & Crafts Stenciling (Group 2) with Amy Miller 8:00am-11:00am Rhododendron K/L, Sammons Wing (p. 75)					Craftsfirms Show bilt Wing (p. 78)	
Arts & Crafts Jewelry Design with Ron VanOstrand 8:00-11:00am Rhododendron M/N, Sammons Wing (p. 75)				Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)		
Designing a Landscape Plan (Group 2) with Paul Duchscherer 8:00am-11:00am Dogwood Room, Sammons Wing (p. 75)			Antiques Show 8th floor, Vanderbilt Wing (p. 76)			
Printmaking Workshop (Part 2) with Laura Wilder 8:00-11:00am Skyline Room Alcove, Sammons Wing (p. 75)				Auction derbilt Wing (p. 12)		
Coppersmithing Workshop (Part 2) with Frank Glapa 8:00am-11:00am Laurel F/G, Sammons Wing (p. 75)					monstrations derbilt Wing (p. 24)	
	dery Workshop with A Laurel Room H/J, Sam			Printmaking Demonstrations Wilson Room, Vanderbilt Wing (p. 24)		
					monstrations m, Vanderbilt (p. 24)	

Pre-registration was required for all Thursday and Friday workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings.

THURSDAY SCHEDULE Thursday - Friday Schedule

2:00 - 3:00pm	3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 9:00pm
Printmaking Workshop (Part 1) with Laura Wilder 2:00-5:00pm Skyline Room Alcove, Sammons Wing (p. 75)					ns Kick-Off Party Sammons Wing)
Designing a Landsca	ape Plan (Group 1) wi	th Paul Duchscherer			

Arts & Crafts Stenciling (Group 1) with Amy Miller Rhododendron K/L, Sammons Wing (p. 75)

Dogwood Room, Sammons Wing (p. 75)

Coppersmithing Workshop (Part 1) with Frank Glapa 2:00-5:00pm Laurel F/G, Sammons Wing (p. 75)

Jupport Craftsman Farms:

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2:00-5:00pm

FRIDAY SCHEDULE

3:00 - 4:00pm	4:00 -	5:00pm	5:00 -	6:00pm	6:00 - 7	:00pm	7:00 - 8:00pm	8:00 - 9:00pm	9:00 - 10:00pm
Grove Park Inn Tour (p. 18)		Book C Dogwood Sammons	Room			A STATE OF THE PARTY OF THE PAR	ocial Hour s Lounge (Sammons)		
								The Arts & Crafts Movement: A View From The	
Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)							21st Century by André Chaves.		
Books 8th & 10th		ines & Mor ⁄anderbilt V		80)				Heritage Ballroom Sammons Wing (p. 26)	
8th flo		ues Show erbilt Wing	(p. 76)						Playing With Fire: Pottery
Atrium, 8th		Auction anderbilt V	Ving (p.	12)					Glazes of the Arts & Crafts Movement

by James Haggerty.

Heritage Ballroom Sammons Wing (p. 26)

Give the Gift that Keeps on Giving . . . a Magazine Subscription,

Book, or Membership!

Furniture Demonstrations

Wilson Room, 8th floor, Vanderbilt Wing (p. 24)

Printmaking Demonstrations

Wilson Room, 8th floor, Vanderbilt Wing (p. 24)

Stenciling Demonstrations

Outside Wilson Room, 8th floor, Vanderbilt(p. 24)

Visit the 8th & 10th Floor Non-Profit Organizations and Magazine & Book Exhibitors!

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A 1917 Arts & Crafts Enterprise Next Door to the G.P.I:

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Antique Auto Museum

Karl Kipp-Roycroft Chandeliers

The Grovewood Gallery

Biltmore Industries Museum with Roycroft Furniture

(all free - see page 16)

SILENT AUCTION TO BENEFIT RESEARCH

You can play an important role in furthering your own education and ensuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics. Additional information on the application process is available at Arts-CraftsConference.com.

Location: 8th Floor Atrium, Vanderbilt Wing

Drop-Off: Thursday 8:00am - 6:00pm

Friday 8:00am - 11:00am

Bidding: Friday 1:00pm - 6:00pm Saturday Noon - 6:00pm

Pick-Up: Sunday 11:00am - 4:00pm

Robert Taylor

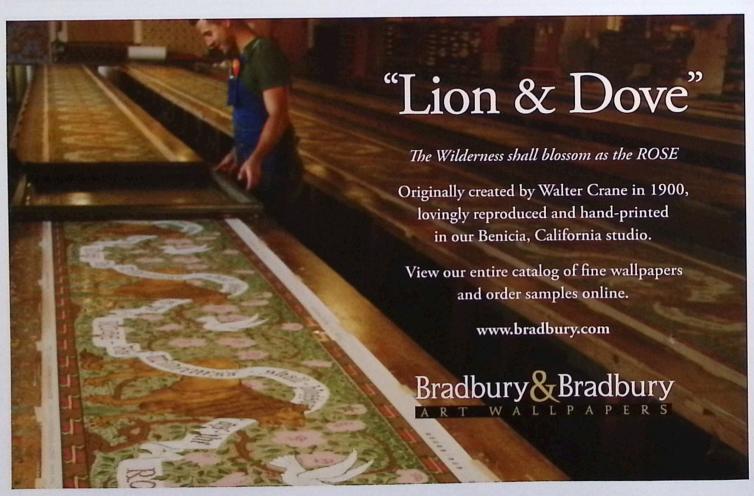
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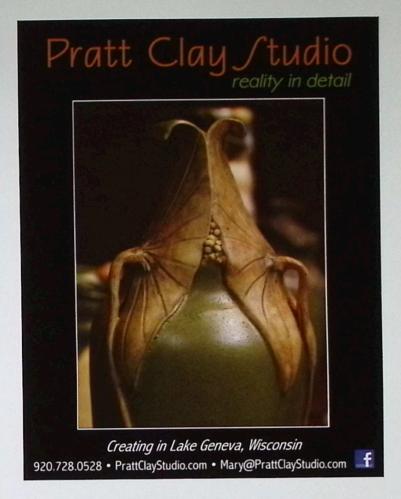


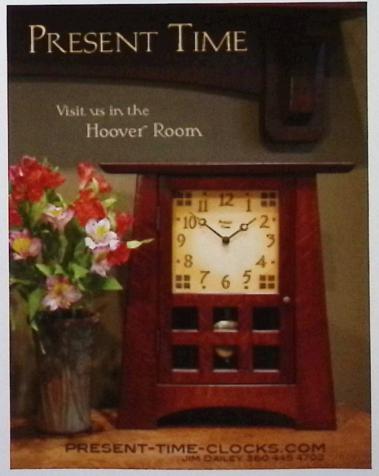


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Andrew Pohjola, August Tiesselinck, Ruth Stenstud and Agatha van Erp in The Dirk van Erp workshop c.1911.

Dirk van Erp's Oakland workshop. Alexander J. Robertson at left, Harry Dixon, second from left, and Dirk van Erp at right c.1909.

Dirk van Erp portrayed by coppersmith Matthew Mackie in The Dirk van Erp Workshop Museum.

The recreation of Dirk van Erp's workshop with his original tools.

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BILTMPRE INDUSTRIES: 1905-2015 AN A&C ENTERPRISE STILL GPING STRPNG

by Bruce E. Johnson

Tucked away amid towering pine trees just a few yards from the north side of the Grove Park Inn is one of Asheville's hidden gems and a testament to the permanence of the Arts and Crafts movement.

Still known today as Biltmore Industries, this Arts and Crafts cottage endeavor dates back to 1905. It was moved next to the Grove Park Inn in 1917, where it still remains as a popular and highly successful destination, as its original Arts and Crafts buildings have been transformed into an award-winning gallery, two museums, several artisan workshops, and a quaint café, all just a few steps away from the hotel.

In the years shortly after the completion of the Biltmore House in 1895, George and Edith Vanderbilt spent hours exploring the surrounding Blue Ridge Mountains, buying for their northern friends homespun fabrics from the women who lived and worked in mountainside cabins. Their interest in the people of western North Carolina coincided with the arrival in Asheville in 1901 of two recent graduates of the Moody Bible Institute -- Eleanor Park Vance (1869-1954) and Charlotte Louise Yale (1870-1958).

An accomplished woodcarver, Eleanor Vance began teaching the young boys who lived in Biltmore Village outside Vanderbilt's estate how to carve walnut bowls and picture frames. By the end of 1901 Vance and Yale had established the Boys' Club of All Soul's Church, which soon was brought to the attention of Mr. and Mrs. Vanderbilt. In 1905, with the financial support of the Vanderbilts, Eleanor Vance and Charlotte Yale formed what was to be known as the Biltmore Estate

While many crafts were taught in those early years, the hand weaving of fine cloth,

Daily Walking Tours from The Biltmore Industries Museum

Friday 10:00am - 11:00am

Saturday 3:00pm - 4:00pm

Sunday 1:00pm - 2:00pm

woodworking, and wood carving proved the most popular and practical. Edith Vanderbilt took a special interest in the possibilities presented by the weaving of homespun fabric for men's suits and women's dresses, even arranging for Yale and Vance to travel to Scotland to learn even more about looms and the art of weaving quality homespun cloth from wool.

George Arthur, who was among the original group who first met in Vance and Yale's small cottage, eventually became the workshop foreman and a nationally recognized craftsman. Under the leadership of Yale and Vance, and with the benevolent guidance of Edith Vanderbilt, Biltmore Estate Industries soon established a reputation for

quality craftsmanship of both woodworking and homespun cloth across the country.

By 1916, the eight looms of Biltmore Estate Industries could not meet the demand for their homespun cloth. In addition, hand-carved their walnut and mahogany bowls, candlesticks, bookends, and furniture were selling briskly in their shop in Biltmore Village. The need for additional

space was only partially relieved by moving the woodworkers into another building constructed by George Vanderbilt in Biltmore Village. But at a time when the Biltmore Estate Industries needed additional leadership and business experience, trag-

In 1914, the 52-year-old George Vanderbilt died from complications related to a recent surgery. Edith Vanderbilt became solely responsible for the sprawling Biltmore Estate and its 800 workers, as well as being a single parent for their 14-year-old

daughter Cornelia.

In 1915, Eleanor Vance and Charlotte Yale announced to their staff and to Edith Vanderbilt that they felt they had done all that they could at Biltmore Estate Industries and were moving to Tryon, N.C. to continue their missionary work. There they founded the Tryon Toy-Makers and Woodcarvers and continued to train young men and women of western North Carolina.

(Please turn to page 68.)



HeintzCollector.com

Vintage metalware from the Heintz Art Metal Shop, 1906-1930

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Clark Kellogg - Lettercarving



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Grovewood Gallery is housed in the historic weaving and woodworking complex of Biltmore Industries, located adjacent to The Omni Grove Park Inn. Ask a concierge about free shuttle service to the gallery. Open daily. Restaurant on site.

GROVE PARK INN WALKING TOURS

Friday North Fireplace 9:00am - 9:45am 10:00am - 10:45am Noon - 12:45pm 1:00pm - 1:45pm 2:00pm - 2:45pm 3:00pm - 3:45pm

The Grove Park Inn has undergone many changes since it opened in 1913, but it still retains the heritage, the character, and the Fitzgerald lived -- and nearly died. charm of the Arts & Crafts movement.

Any other weekend of the year, guests who some of the Inn's famous guests, along with come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. Fortunately, Sue Angell, an Seely, the man who designed, built, and Omni-Grove Park Inn employee who loves managed the Grove Park Inn (and who seto share with us her knowledge of the hotel, lected its Arts & Crafts furnishings) from has been leading historical walking tours 1913-1927. Their feud over ownership of during the Arts & Crafts Conference for sev- the hotel, which divided the Grove and eral years now - and knows much about its Seely families for decades, was finally re-Arts & Crafts heritage.

After meeting at the north fireplace in the Great Hall, Sue will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers, and the Heywood-Wakefeld wicker rockers in the Great Hall.

Sue will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott

Sue will also share with you stories about the feud that developed between owner E. W. Grove and his son-in-law Frederick L. solved in a St. Louis courtroom.

Autographed copies of Bruce Johnson's hardback book Built for the Ages: A History of the Grove Park Inn and his paperback Tales of the Grove Park Inn are available in the 8th floor Books, Magazines & More Show. If you have a special interest in Zelda and F. Scott Fitzgerald, an entire chapter is devoted to their time at the Grove Park Inn in Tales of the Grove Park Inn.

For a blend of history and mystery, check out Bruce Johnson's first novel, An Unexpected Guest, which will take you on your own private tour of the Grove Park Inn on the night of August 27, 1918 -- and leave you wondering even more about the Inn's most famous guest -- The Pink Lady.

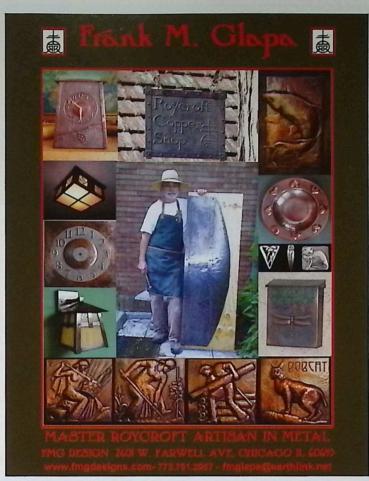
Regardless, before you leave be sure you do some exploring in the Palm Court and down the hallways, where dozens of historic photographs are on display to give you a glimpse back in time to the Arts and Crafts era and the original furnishings made by the Roycrofters for the famous hotel and resort.

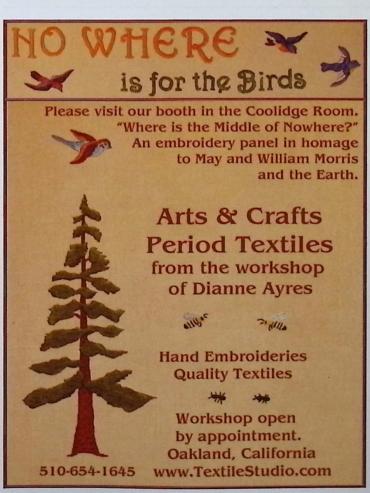


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PRESERVATION SOCIETY HISTORIC BUILDINGS TOUR

Saturday 1:00pm - 5:00pm Sunday 12:30pm - 4:30pm

(Please board 15 minutes in advance at the Sammons Wing entrance.)

Once again this year the Asheville-Buncombe County Preservation Society has organized architectural bus tours for Saturday and Sunday afternoons. The tour this year will feature a variety of properties of interest to Arts & Crafts Conference attendees.

Dr. E. W. Grove developed the area just north of Asheville in the first quarter of the 20th Century. In his neighborhood, Dr. Grove had only two non- residential structures planned and allowed, Saint Mary's Episcopal Church (on previous tours) and The Asheville Women's Club Building, later known as the Plonk School of the Arts. Tour goers will view an intriguing adaptive reuse project of this monumental civic building (now a residence). Several other

private homes from various architectural genres will also be open for viewing.

Sunset Terrace, a small neighborhood of cottages clinging to the hillside just below the Grove Park Inn, will also be featured on the tour.

Each tour will include on-bus guides who will point out key buildings in

Asheville's architectural history, as well as docents to answer questions in the places to be toured. Participants should be able to walk up to three city blocks and negotiate stairs and public walkways

Advance reservations are required, since seating is limited on each vehicle. To check on the availability of seats on any of the daily tours (and to confirm your registration), please stop by the Preservation Society's information table near the Arts & Crafts Registration Desk in the Sammons Wing, where you can obtain more information on this year's historic tours. The Sunday tour is the same as the one on Saturday. The cost of the tour is \$35 per person. All proceeds go to the Preservation Society to fund their efforts



The Preservation Society office is the former E. W. Grove real estate office (1904) in the E. W. Grove Park just below the Grove Park Inn.

to protect and preserve Asheville and Buncombe County's architectural heritage.

Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.

Tickets will be held for pickup at the Society's table near the Arts and Crafts Registration Desk in the Sammons Wing.

Please pick up your reserved tickets at least thirty minutes before your scheduled tour.

GUSTAVE BAUMANN "San Domingo Pueblo"
Color woodcut, 1924.

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items in our inventory. Don't forget our Arts & Crafts page on our

website. Now you can view our entire Arts & Crafts inventory that you see at Grove Park in the comfort of your home. Shop us year round!

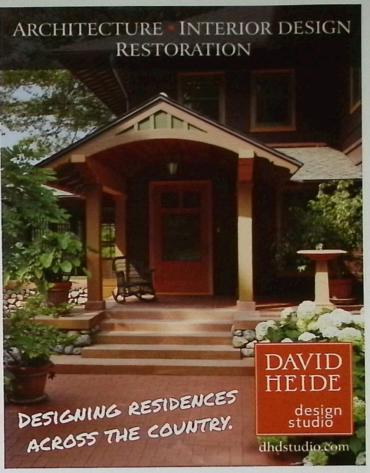
(***GPI customers always get the first shot at new items before they are put on the website).

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BOOK CLUB TO MEET

Friday 4:30 - 5:30pm

Dead Wake: The Last

Crossing of the Lusitania

by Erik Larsen

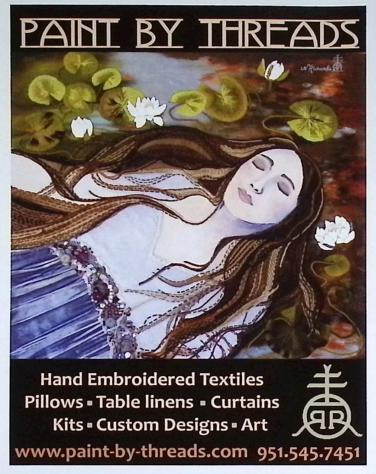
On May 1, 1915, with WWI entering its tenth month, a luxury ocean liner as richly appointed as an English country house sailed out of New York, bound for Liverpool, carrying a record number of passengers -- among them, Elbert and Alice Hubbard.

It is a story that many of us think we know but don't. Erik Larson tells it thrillingly. Dead Wake captures the sheer drama and emotional power of a disaster whose intimate details and true meaning have long been obscured by history. Saturday 3:00 - 4:00pm
A Woman's Crusade:
Alice Paul & The Battle
of the Ballot
by Mary Walton

Years before Gandhi's campaign of nonviolent resistance, and decades before civil rights demonstrations, Alice Paul and her band of suffragettes dubbed the 'Silent Sentinels' practiced peaceful civil disobedience in the pursuit of equal rights for women. Arrested and jailed, they went on hunger strikes and were forcefed and brutalized.

Here at last is the inspiring story of Alice Paul whose dedication to women's rights made that long-held dream a reality.

Led by 29-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. This year's selections were announced last September, but feel free to drop in even if you did not lave a chance to finish (or start?) either of our books. Each of our discussions will take place in the **Dogwood Room**, which is past the Heritage Ballroom and Presidents Lounge (see map on page 88).



Don't trust your Arts and Crafts Conference purchase to just any shipping company
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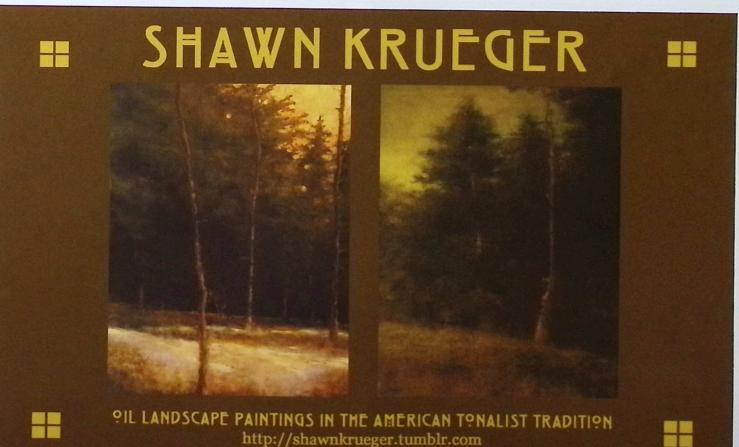


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ARTS & CRAFTS DEMONSTRATIONS

Furniture.101

Wilson Room

8th Floor, Vanderbilt Wing

~ Each session lasts approximately twenty minutes. ~

Friday:

2:00pm "It's All In the Joints: Antique Arts & Crafts Furniture"
3:30pm "It's All In the Joints: Contemporary A&C Furniture"

Saturday:

2:00pm "It's All In the Joints: Antique Arts & Crafts Furniture" 3:30pm "It's All In the Joints: Contemporary A&C Furniture"

Sunday:

Noon "It's All In the Joints: Antique Arts & Crafts Furniture"
1:30pm "It's All In the Joints: Contemporary A&C Furniture"

David A. Van Epps Northwoods Restorations 5930 County Route 24 Canton, NY 13617 (375) 854-4603 davanepps@gmail.com

Intaglio Printing

Wilson Room

8th Floor, Vanderbilt Wing

From Rembrandt to Picasso, Goya to Hopper, intaglio printing, wherein a metal plate is either engraved with a tool or etched with an acid prior to printing, has proven to be a companion to woodblock prints. This weekend you have a rare opportunity to watch artist and exhibitor Elizabeth Andrews demonstrate this art on a sixty-five pound etching press. As she inks and wipes the copper plate, she will talk about the development of this style of printing. Elizabeth will ask a volunteer to help turn the press wheel -- and they will be gifted with the print. There will also be copper plates coated with a hardened resist for you to 'needle' on. Elizabeth will answer questions, such as what proof, "PP," artist proof, and edition numbers really mean. Do not miss this opportunity to learn why handmade prints are aesthetically pleasing, complimentary, and significant in the Arts and Crafts philosophy and ideals. Each session is repeated and will last approximately twenty minutes.

Friday: 2:30pm 4:00pm Saturday: 1:30pm 4:00pm Sunday: 12:30pm 2:00pm

Elizabeth Andrews

110 Ruskin Avenue Syracuse, NY 13207 (585) 278-8160 ElizabethAndrewsStudio.com

Dirk van Erp Coppersmithing

Near the Glass Elevator

8th Floor, Vanderbilt

It's one thing to look like the famous coppersmith Dirk van Erp. It's another to be able to hammer like him. Coppersmith Matthew Mackie can claim both.

This weekend Gus Bostrom and the Dirk van Erp Foundation have brought the cigar-chomping Matthew Mackie here to demonstrate how Dirk van Erp fabricated his famed hammered copper lighting fixtures. When Dirk's son William van Erp died in 1977, the shop finally closed, but its contents, including workbenches and tools, were carefully preserved. These items recently were purchased by Gus Bostrom and the newly-established Dirk van Erp Foundation. Recognizing the role coppersmith Matthew Mackie could play in promoting the foundation, Bostrom began hosting demonstrations featuring Mackie using van Erp's original tools. You can watch Matthew Mackie demonstrate Arts and Crafts hammering techniques, and can view many of van Erp's tools, each afternoon during the conference on the 8th floor, adjacent to the glass elevator.

Its an experience you will not want to miss!

Dirk van Erp Workshop Museum & Foundation 2988 Adeline Street Berkeley, CA 94703 510-647-3621 dirkvanerpfoundation.org

Arts and Crafts Stenciling

Outside the Wilson Room

8th Floor, Vanderbilt

No Arts and Crafts home would be complete without an example of stenciling. Artist Amy Miller is returning this year to demonstrate various stencil techniques that will enable you to stencil your own walls. Each session will last approximately twenty minutes. Amy will be available between sessions to answer your questions.

Friday:

3:00pm "Stenciling Basics"

4:30pm "Shading & Blending Techniques"

Saturday:

2:30pm "Stenciling Basics"

4:30pm "Shading & Blending Techniques"

Sunday:

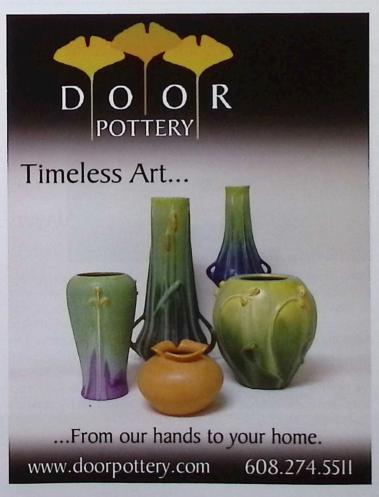
1:00pm "Stenciling Basics"

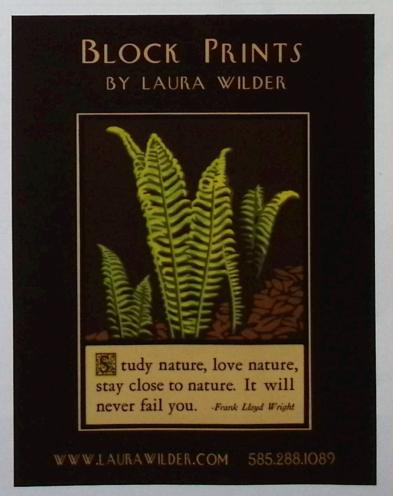
2:30pm "Shading & Blending Techniques"

Amy Miller Trimbelle River Studio & Design PO Box 568 Ellsworth, WI 54011 amy@trimbelleriver.com www.trimbelleriver.com





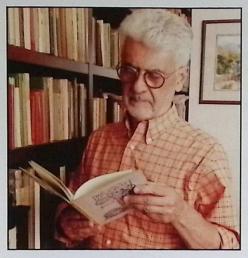




Friday Seminars: 8:00pm - Heritage Ballroom

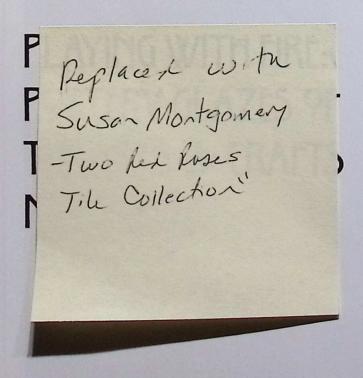
THE ARTS & CRAFTS MOVEMENT: A VIEW FROM THE AT CENTURY

- André Chaves



Andre Chaves was born in Brazil, far away from the world of Arts and Crafts. However, luck would have it that upon receiving a scholarship from the American Fields Service Exchange Student Program, he was selected to spend a year with a family in East Aurora, NY, the home of the Roycrofters. It came to happen that he had met, fell in love with, and eventually married his wife, Ann, who he had met during his East Aurora High School year stint. The couple moved to Los Angeles and then settled in Pasadena. In the late 1980's they bought the Duncan-Irwin House, designed by the Greene brothers, and went deep into the Arts and Crafts world. They lived there for ten years and have since historically restored two houses in Pasadena and formed The Clinker Press, a printing group focusing on books related to the Arts and Crafts movement, which has a booth in the antiques show this weekend.

9:00pm - Heritage Ballroom





James Haggerty is known for his finely crafted forms and mastery of glaze chemistry. Ceramics became his passion early after he took a class at the age of thirteen, and by age fifteen he was the youngest student to take Vivika Heino's glaze calculation class. After high school, James worked for Santa Barbara Ceramic Design, formulating glazes and managing production. He attended the California College of Arts and Crafts, and the Otis Parsons Art Institute, where he received a BFA, then went on to California State University at Long Beach, where he worked on his master's degree and taught glaze chemistry. His work has been displayed in prominent museums and galleries, including the Smithsonian Institution and the Museum of Decorative Arts in Paris, and was also featured in the motion picture *Ghost*.



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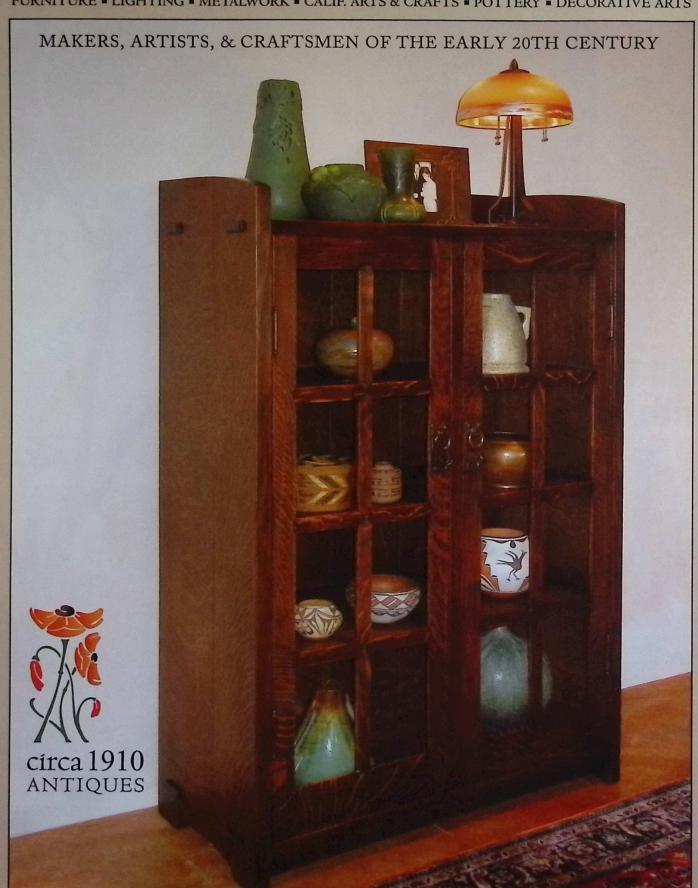
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10th Floor: Books, Magazines & More Show

The Gamble House: Building Paradise in California by Ted Bosley. Saturday 2:00-4:00pm. Sunday Noon-1:00pm.

Norma Bassett Hall by Joby Patterson. Friday 4:00-6:00pm; Sat. 1:00-3:00pm; Sunday Noon-1:00pm.

The Manufacture of Arts & Crafts Furniture By Gustav Stickley by W. Michael McCracken.

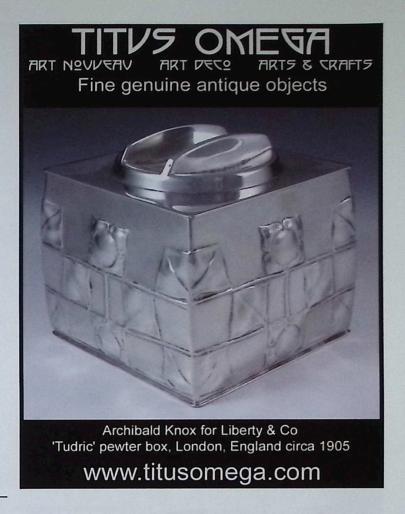
Saturday 3:00-4:30pm at the 8th floor Parchment Press booth.

Stickley's Craftsman Homes by Ray Stubblebine. Saturday 4:00-5:00pm at the 8th floor Parchment Press booth.

The Endless Possibilities: Arts and Crafts Tiles from the Two Red Roses Foundation by Dr. Susan Montgomery. Saturday 2:00-3:00pm at the 8th floor Two Red Roses Foundation booth.

Redux: The Arts & Crafts Revival, 1972-2012 by Judith Budwig and Jeffrey Preston. Saturday 1:00-3:00pm and Sunday 2:00-3:00pm at the 8th floor Parchment Press booth.

Parchment Press and Knock On Wood Publications will have other autographed books in the 8th floor Books Show.



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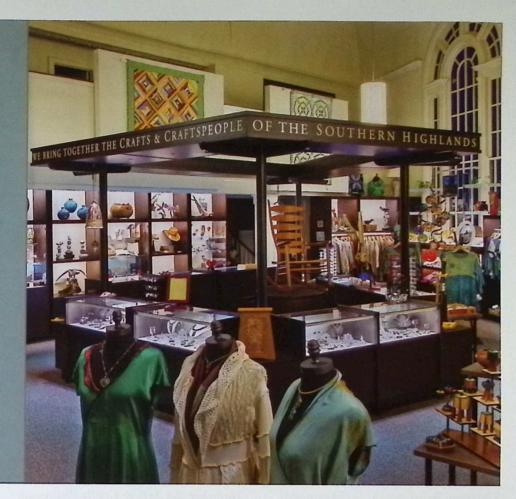
Allanstand Craft Shop at the Folk Art Center

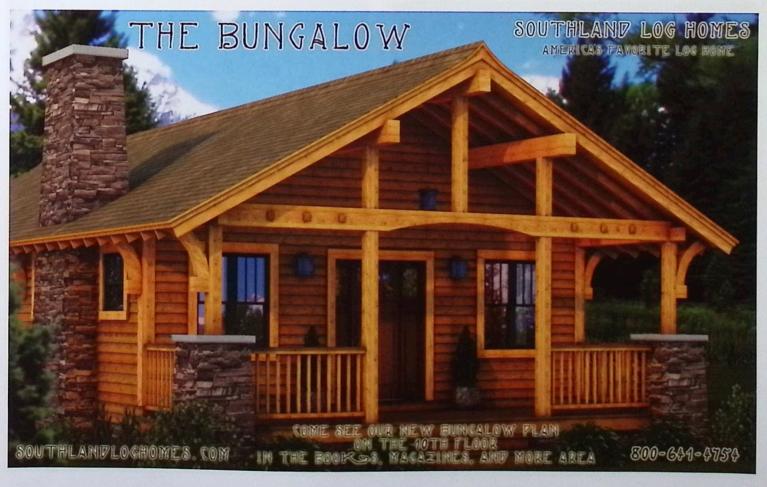
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SMALL GROUP DISCUSSIONS

One of the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts & Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions. The hotel map is on page 88.

Friday 11:00am - Noon

Help For New Art Pottery Collectors Don Gill & Patti Bourgeois, AAPA Skyline Room A (Sammons Wing)

Arts & Crafts Art: Color Woodblocks and More with Steve Thomas. Skyline Room B (Sammons Wing)

How to Identify and Care for Your Arts & Crafts Furniture with N. Gordon Gray. Presidents Lounge (Sammons Wing)

The Photographic Techniques of Edward S. Curtis with Paul Unks. Heritage Ballroom A (Sammons)

"So, What Makes it Arts & Crafts?" with Andre' Chaves and Dianne Ayres. Heritage Ballroom C (Sammons)

How to Use and Care for Your Textiles with Natalie Richards. Elaine's (Take glass elevator down to the 6th floor in Vanderbilt Wing.)

"Publish My Book?"
with Bruce Austin, RIT Press.
7th Floor Alcove (Vanderbilt)

Saturday 4:30 - 5:30pm

Arts & Crafts: 1930-1950 --What was Happening Then? with Mary McWilliams. Skyline Room A (Sammons Wing)

Problems - and Solutions -In Restoring Your Old House with Gary Haynes & Jim McCord. Skyline Room B (Sammons Wing)

Furniture.101 - A Walking Tour of the Grove Park Inn's Collection with Jill Thomas Clark. Starts outside the Blue Ridge Dining Rm. (10th fl., Vanderbilt)

Defining the Arts & Crafts Philosophy with Pat Bartinique.

Dogwood Room (Sammons)

Greene & Greene: A Fresh Appreciation with Ted Bosley. Laurel F/G (Sammons Wing)

Advice for New Furniture Collectors with Ralph Milner and Rick Taylor.
Laurel H/J (Sammons Wing)

Appreciating Woodblock Prints with Joby Patterson, Seminar Presenter Rhododendron K/L Rm. (Sammons)

Sunday 12:30 - 1:30pm

Remuddling, Remodeling or Restoration? with Norman Blankenship. Skyline Room A (Sammons Wing)

The Many Faces of Arts & Crafts Textiles with Paul Freeman. Skyline Room B (Sammons Wing)

More "If Walls Could Talk" with Bo Sullivan, Seminar Presenter Presidents Lounge (Sammons Wing)

The Asheville Area Real Estate Market with Frank Brown.

Dogwood Room (Sammons Wing)

Are Arts & Crafts Women Given Enough Credit? with Pat Bartinique. Laurel F/G Room (Sammons Wing)

Reaching a New Generation: Where Do We Start? with Vonda Givens, Executive Director, The Stickley Museum at Craftsman Farms.
Laurel H/J Room (Sammons Wing)

Also on Saturday:

"Live, Eat, Play: Around the Table at Gustav Stickley's Craftsman Farms"

with Pete Mars

representing

The Stickley Museum at Craftsman Farms, in conjunction with the museum's display case exhibit in the Great Hall.

Saturday 2:30 - 3:30

Skyline Room - A

"Collecting Roycroft"

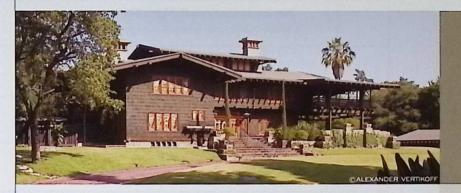
with Dave Kornacki

Saturday 2:00pm - 3:00pm at the Biltmore Industries Museum

(Fewer than 5 minutes from the shows; see pg. 16. & 68.)

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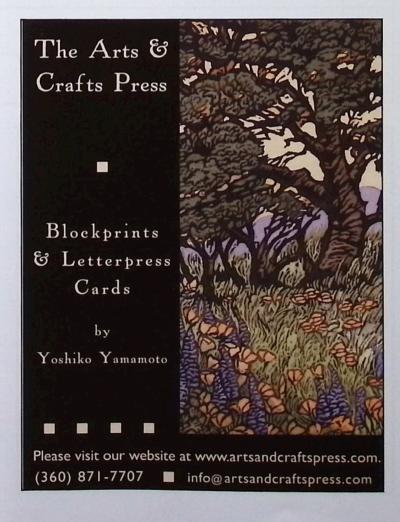
- American Institute of Architects California Council Design Award 2006
- California Preservation Foundation Preservation Design Award 2005
- Los Angeles Conservancy Preservation Award 2005

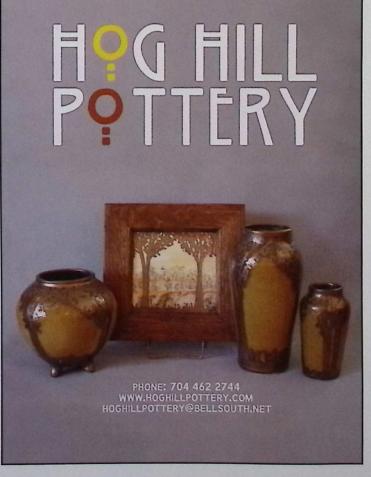


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SATURDAY SCHEDULE

12:00 - 1:00pm 9:00 - 10:00am 10:00 - 11:00am 11:00 - 12:00pm 1:00 - 2:00pm 2:00 - 3:00pm Finding Arts & **Antiques Show** Crafts in Color 8th floor, Vanderbilt Wing (p. 76) **Block Prints:** Arthur Wesley Contemporary Craftsfirms Show Dow And His 8th floor, Vanderbilt Wing (p. 78) Successors Books, Magazines & More Show by Joby Patterson. 8th & 10th floors, Vanderbilt (p. 80) Heritage Ballroom Sammons (p. 36) **Preservation Society** Sammons Wing Entrance 1:00-5:00pm New Discoveries In Arts & Crafts Metalware **Silent Auction** by Jonathan Atrium, 8th floor, Vanderbilt Wing (p. 12) Clancy. Heritage Ballroom Sammons (p. 36) **Printmaking Demonstrations** Wilson Room, 8th fl., Vanderbilt Wing (p. 24) Stenciling Demonstrations Outside Wilson Room, 8th fl., Vanderbilt (p. 24)

A Special Thanks to:

- our Small Group Discussion leaders
 - our Demonstrators
 - our Workshop Teachers
 - our Seminar Presenters
 - donors and bidders in the Silent Auction in support of the Arts & Crafts Research Fund
 - our Catalog Advertisers
- the American Art Pottery Association
- the Stickley Museum at Craftsman Farms
 - the Roycroft Campus

and to YOU

for all of your support and encouragement!

Don't Forget:

Furniture Demonstrations

Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

The Continental Breakfast for Attendees Staying at the Grove Park Inn is in the Presidents Lounge, just beyond the Heritage Ballroom where our seminars are held Saturday and Sunday mornings. It replaces the buffet of previous years.

Just show your room key!

Detailed dining information can be found on Page 74.

Saturday Schedule

SATURDAY SCHEDULE

3:00 - 4:00pm | 4:00 - 5:00pm | 5:00 - 6:00pm | 6:00 - 7:00pm | 7:00 - 8:00pm | 8:00 - 9:00pm | 9:00 - 10:00pm

Antiques Show 8th floor, Vanderbilt Wing (p. 76)

Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)

Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)

House Tour (p. 20) Small Group Discussions (p. 32)

Tour: Biltmore Industries (p. 16)

> Silent Auction Ends at 6:00pm!

Book Club (p. 22)

Printmaking Demonstrations
Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

Stenciling Demonstrations
Outside Wilson Room, 8th fl., Vanderbilt (p. 24)

Furniture Demonstrations
Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

Asheville Art Museum Reception Departs Sammons Wing (p. 58)

The Silent Auction closes at 6:00p.m. on Saturday!

Show your support for the Arts & Crafts Research Fund

(and snag a few bargains.)

~ 8th Floor Alcove ~ Near the Glass Elevator ~

Social Hour Presidents Lounge (Sammons Wing)

> Saturday Night Seminar & Documentary Movie:

> 8:00-8:30 The Role of the Roycrofters at the Grove Park Inn by Bruce Johnson.

> 8:30-9:30 Movie: Elbert Hubbard: An American Original (Heritage Ballroom, page 38.)

"Why Risk It?"

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∫aturday∫eminars: 9:00am - Heritage Ballroom

FINDING ARTS &
CRAFTS IN COLOR BLOCK
PRINTS:
ARTHUR WESLEY DOW
AND HIS
SUCCESSORS

- Joby Patterson

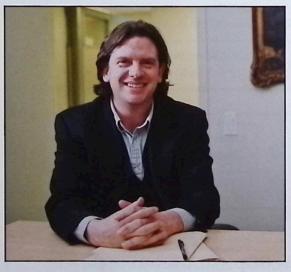


Joby Patterson is an art historian who has had a long standing interest in hand-craftsmanship, particularly of objects in wood. She received her doctorate from Babes Bolyai University in Cluj, Romania, with a dissertation on the hand-built churches of Romania entitled Wooden Churches of the Carpathians (New York: Columbia Univ. Press, East European Monographs, 2001). Recently she has specialized in the history of American prints. Joby is the author of Bertha E. Jaques and the Chicago Society of Etchers (Fairleigh Dickinson University, Madison NJ, 2002), and in 2014 had published Norma Bassett Hall: A Catalogue Raisonné of the Block Prints and Serigraphs (Portland, OR: Pomegranate Communications). Joby will again be leading a Small Group Discussion for us on Saturday from 4:30-5:30 in the Rhododendron K/L room.

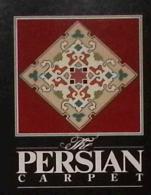
10:00am Heritage Ballroom

NEW DISCPVERIES IN ARTS & CRAFTS METALWARE

- Jonathan Clancy



Jonathan Clancy is an author, educator, curator, and program director for the MA Fine and Decorative Art and Design Program at Sotheby's Institute of Fine Art in New York. His publications include Beauty in Common Things: American Arts and Crafts Pottery from the Two Red Roses Collection (co-author, 2008), Frans Wildenhain: Creative and Commercial American Ceramics at Mid-Century (contributing author, 2012), and Art and Authenticity (contributing author, 2012). His research has appeared in Modern Craft, Journal of Design History, the Smithsonian's American Art Journal, and numerous other journals. He is presently preparing a catalog of the painting collection at The Redwood Library and Athenaeum in Newport, Rhode Island.



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Elbert Hubbard: An American Original

A Roycroft Primer

Assembled by Bruce E. Johnson

1856 - Elbert Green Hubbard is born on June 9 in Bloomington, Illinois, one of six children of Dr. Silas and Juliana Read Hubbard. The family soon moved to nearby Hudson, a small farming community where Hubbard attended public school and where he was remembered by his sister as having "annoyed his teachers."

1871 - At age fifteen Hubbard meets John D. Larkin, a partner in Larkin & Weller, a small soap manufacturing company. Larkin was courting Hubbard's sister Frances and offered the young man a job selling soap products door-to-door. Hubbard described himself has having "a contagious smile -- and I sold the goods."

1875 - John Larkin establishes the Larkin Company, manufacturing and selling soap products in Buffalo, N.Y. He invites Elbert Hubbard to join him, with Hubbard eventually serving as the firm's marketing and sales manager.

1883 - Hubbard moves to eliminate traveling salesmen by selling Larkin products through direct mail solicitation. His motto: "Factory to Family - Save All Cost Which Adds No Value." As an added incentive to purchase Larkin soap products, Hubbard initiates the first of a series of gift premiums, paving the way for the purchase of items ranging from ink pens to upright pianos using Larkin certificates.

1892 - Hubbard's marketing strategies prove so successful that Larkin develops into a national mail order catalogue company with nearly one thousand items. At this time Hubbard was married and the father of three sons. Larkin incorporates this same year; by 1920 the business would be valued at \$30 million.

1893 - The 37-year-old Hubbard resigns from the Larkin Company, intending to pursue a career as a writer while attending college. His stake in the firm was worth an estimated \$65,000, at a time when his annual salary would have been \$1,500. He moves his family to East Aurora, a small town twenty-five miles southeast of Buffalo.



By this time he had also fallen in love with Alice Moore (above), a teacher who had stayed in the Hubbard home, and begins a tumultuous ten-year affair with her.

1894 - Alice Moore gives birth to Hubbard's child, Miriam; Hubbard remains with his wife Bertha, who gives birth to their fourth child, Katherine, in 1896. Hubbard continues his affair with Alice, who eventually threatens to sue him for child support. Bertha finally divorces Hubbard in 1903.

1894 - Hubbard embarks on a two-month sojourn to England, where he visits the home and press of William Morris. Upon his return, Hubbard enters into a partnership with Harry P. Tabor, a printer in East Aurora, who had already named his business the Roycroft Printing Shop.

1895 - In June Tabor and Hubbard publish the first monthly issue of *The Philistine: A Periodical of Protest.* In November Hubbard buys out his partner's interest, including the Roycroft name. (*Please turn to page 70.*)

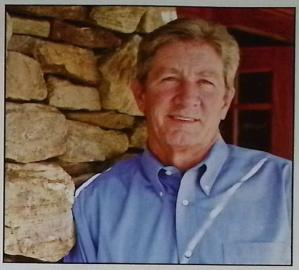
Hubbard family, left to right: Sanford, Elbert "Bert" Hubbard II, Katherine, Elbert, Bertha, and Ralph.



∫aturday Night∫eminar: 8:00pm - Heritage Ballroom

THE ROLE OF THE ROYCROFTERS AT THE GROVE PARK INN

Bruce Johnson



In 1986 Bruce Johnson's life took a dramatic turn the day he walked into the Great Hall of the Grove Park Inn for the first time. His quest to then discover everything known about the role of the Roycrofters at the historic hotel has found him traveling all the way from East Aurora to the dark corners of the century-old Grove Park Inn basement, where he had his first encounter with the vaporous Pink Lady. Since then he has founded both the National Arts & Crafts Conference and the Arts & Crafts Research Fund, has published the website ArtsAndCraftsCollector.com, has written four books on the Grove Park Inn, as well as an additional six books on various aspects of the Arts & Crafts movement, and has brought to the fold three Arts & Crafts converts as new collectors: his wife Leigh Ann Hamon, along with her parents Lynn and Richard Hamon.



GREAT HALL EDUCATIONAL DISPLAYS

The Stickley Museum at Craftsman Farms Presents:

"Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms"

With six children, plus spouses and grandchildren, living with Eda and Gustav Stickley in 1912 at Craftsman Farms in Morris Plains, NJ, the Log House would have been brimming with activity every day and night of the week!

This imagined picture prompted Peter Mars, vice-president of the Board of Trustees of the Stickley Museum at Craftsman Farms, chair of the Education Committee, and lead Volunteer Trainer, to formulate an exhibition entitled "Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms." Currently running at Craftsman Farms until March 6th, several items from the exhibition have been transported to the Grove Park Inn and placed on display in the Great Hall for our enjoyment.

Be sure to stop by for a glimpse into daily life for an upper-middle-class family living in New Jersey in the early-20th century as shown upon tables -- the places where we live, play and eat -- seeing the family home as it would have been used daily, with period housewares, personal belongings, games, and activities.

And before leaving this weekend, please stop by the Stickley Museum at Craftsman Farms information table outside the 8th floor antiques show and express your appreciation by becoming a member this weekend.

Your support of the Stickley Museum will enable the staff and volunteers to continue moving forward in fulfilling Gustav Stickley's dream of Craftsman Farms becoming an education center for the study, appreciation, and enjoyment of the Arts and Crafts movement.

Pete Mars will also be leading a Small Group Discussion on this same topic on Saturday afternoon from 2:30-3:30 in Skyline Room "A" in the Sammons Wing. Pete is also a furniture/home product designer and educator with over twenty-five years in the field. He has also developed special interest tours for the museum, including Mr. Stickley's Style: Beauty, Harmony & Simplicity, and has authored essays and full catalogs for the museum's exhibitions.

The American Art Pottery Association Presents:

"Our Favorite Pieces: Selections From Our Members' Collections"

Each year the officers and members of the American Art Pottery Association assemble for us in the Great Hall examples of art pottery for us to enjoy, appreciate, and learn something about.

This year we have asked the members of the AAPA who are helping with the Great Hall display to pick from their own personal collections pieces which have a special significance to them, whether it be for the form, the glaze, or the decoration.

As a result, this year you will have the opportunity to see a wide variety of pieces, from Rookwood and Van Briggle to Weller and Teco, in a display that will never have been seen before this weekend and will never be duplicated again.

The art pottery movement predates the Arts and Crafts era by nearly two decades, but during the Arts and Crafts era noted potteries such as Rookwood and Roseville created new lines of pottery that complimented the simple, geometric lines found in Arts and Crafts furniture. In addition, new firms, including Teco, Marblehead, and Grueby, were inspired by the new Arts and Crafts movement to issue forms that were organic in style, simple in decoration, and glazed in matte sheens.

After viewing the Great Hall display, please stop by the AAPA booth on the 10th floor next to the glass elevator in the Vanderbilt Wing, thank the volunteers at their table, and become a member this weekend. They will have copies of recent issues of the *Journal of the American Art Pottery Association* for you to browse -- one of the perks of being a member of the American Art Pottery Association.

Also, on Friday morning from 11:00am-Noon, AAPA volunteers Patti Bourgeois and Don Gill will be leading a **Small Group Discussion** entitled *Help for New Art Pottery Collectors* in Skyline Room "A' in the Sammons Wing.

Please take advantage of all of these opportunities to leave with a greater understanding and appreciation for the role art pottery played in the Arts and Crafts movement.

FOR YOUR ENJOYMENT & EDUCATION

Amy Miller, Stencil Artist, Presents:

"The Lost Art of Stencils"

In making his recommendations for "the atmosphere of restfulness, friendliness, and home comfort," Gustav Stickley noted that "any feeling of monotony may be avoided by decorating with touches of needlework or stenciling in some good design that will stand out against the background...."

Artist and author of Stenciling the Arts and Crafts Home, Amy Miller has noted, "One of the movement's basic philosophies was to seek peacefulness and pleasure from the environment in which we live. Mother Nature influenced home décor with her colors, the natural beauty of unpainted woodwork, and honest simple designs reflecting flora and fauna. For the first time, women were now being encouraged to take part in the decorative arts of their home by not only The Craftsman, but many other women's magazines such as

House Beautiful, Ladies' Home Journal and Needlecraft. Mail order kits for stencils and linens offering the stylized Arts and Crafts designs appeared everywhere. With the movement's philosophy of returning to nature for inspiration, simplifying one's life, and getting away from the Victorian belief of "More is not enough", many believed that following these ideals could make one healthier, less stressed, and more at peace. Stenciling was an excellent way for a homeowner to incorporate this into the decorative arts of their household."

Amy has returned to the Grove Park Inn this weekend to demonstrate stenciling techniques which you can use to transform any room into an Arts and Crafts haven (see page 24 for details). She also has brought items of interest relating to the history and techniques of stenciling to fill one of the display cases located in the Great Hall.

As Amy also wrote, "It wasn't just Arts and Crafts wall stenciling that had been lost, but also buried away was the amount of stenciling that had been used as a decorative art throughout these charming abodes. I had to do something about this. So I started to dig. The more I dug, the more I learned, and the more I could pass on."

This weekend, learn from her experience!

CHICAGO Stock Exchange COLLECTION

framed canvas
frieze panels
featuring stencil
designs by
Louis H Sullivan

www.fairoak.com (800) 341-0597



The Chicago Stock Exchange Building designed by Adler & Sullivan was erected in 1893-94 at the corner of LaSalle and Washington Streets in what is now Chicago's Loop. Innovative in design, the building featured a large, almost two storey high room on the second floor which became the Chicago Stock Exchange Trading Room.

Our stencil panels designed by Louis H Sullivan reflect the richly decorated Truss Frieze and Upper Beams.

RAGO



GREENE & GREENE The Robert R. Blacker House, 1912 Sold for \$502,000 October 17, 2015

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SUNDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00am - Noon	Noon - 1:00pm	1:00 - 2:00pm	2:00 - 4:00pm	
The Die-Hard						
'Dazzle' Style of Louis Sullivan by Colleen Yarger.		Antiques Show 8th floor, Vanderbilt Wing (p. 76)				
Heritage Ballroom Sammons (p. 46)		Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)				
	If Walls Could Talk: Paper, Paint or	Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)				
	Stencil? by Bo Sullivan.	Preservation Society Bus Tour 12:30pm - 4:30pm Sammons Wing Entrance (p. 20)				
	Heritage Ballroom Sammons (p. 46)	Furniture Demonstrations Wilson Room, Vanderbilt Wing. (p. 24)				

3 Ways to Save Your Place for Our

30TH ANNIVERSARY

Arts & Crafts Conference:

- ~ February 17 19, 2017 ~
- 1. Pick up a hotel phone and book your room at the G.P.I.
 - 2. Call 828-628-1915
- 3. Visit Arts-CraftsConference.com

See you in 2017!

Small Group Discussions 12:30 - 1:30pm (p. 32)

Printmaking Demonstrations
Wilson Room, Vanderbilt Wing. (p. 24)

Stenciling Demonstrations
Outside Wilson Room, Vanderbilt (p. 24)

"Why Risk It?"

Let The UPS Store ship your purchases home.

Talk to them in their booth at the back of the Antiques Show!

Sunday Schedule



Stop by my conference booth to pick up a Special Map of Asheville's very unique, Arts & Crafts Style Bungalows!

You will discover Asheville's Arts & Crafts Era Bungalows, both large and small, including "Airplane" Bungalows, Spanish Eclectic, Craftsman, Italianate, Tudor, Mission, etc.

The homes shown on the map are not for sale, just unique examples!



Classic Craftsman Style Example



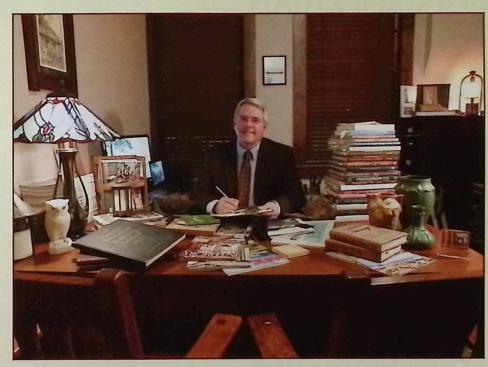
A New Bungalow w/ Nice Rafters



Airplane Bungalow Example



Just One Example of the Windows



Frank Brown, Jr. Artist, Builder & NC Real Estate Broker L If you are considering the purchase of an Asheville Bungalow, then Please call or send me an email: BungalowBrown1910@gmail.com



Unique Chimney Example



Wonderful Small Bungalow!



Classic Mission Example

Find Asheville's "TOP 10" Bungalows For Sale on Our Website:



www.AshevilleBungalows.com



∫unday∫eminars: 9:00am Heritage Ballroom

THE DIE-HARD 'DAZZLE' STYLE PF LPUIS SULLIVAN

- Colleen Yarger



Colleen Truax Yarger graduated with her doctorate from Virginia Commonwealth University in May 2014, specializing in the art and architecture of the Aesthetic and Arts & Crafts movements. Since then she has been teaching art history classes at Randolph-Macon College in Ashland, Virginia, as well as designing thematic educational courses for the Virginia Museum of Fine Arts. She has presented her findings at national and regional symposiums and conferences such as Virginia Commonwealth University's Annual Symposium on Architectural History and the Decorative Arts and the Southeastern College Art Conference (SECAC).

10:00am Heritage Ballroom

IF WALLS CQULD TALK: PAPER, PAINT QR STENCIL?

- Bo Jullivan



Growing up in a 200-year-old house in a 300-year-old town on the North Carolina coast, Bo Sullivan received his architectural degree from North Carolina State University in 1988. In 1993 he began a two-decade association with Rejuvenation Inc. in Portland, Oregon, becoming the company's senior designer, architectural historian, and "old-house guru."

In 2009, Bo established Arcalus Period Design as a consulting resource for old-house owners, preservationists, and design professionals engaged in projects with a meaningful connection to history. In 2103, he launched Bolling & Company, the country's leading source for museum-quality original American wallpapers printed between 1880 and 1915, specializing in the work of M. H. Birge & Sons of Buffalo, N.Y. He will be leading a Small Group Discussion on Sunday from 12:30-1:30 in the Presidents Lounge.



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TPURS, TRAVEL AND A HPUSEWALK: EXPLPRE WRIGHT'S LEGACY WITH THE FRANK LLPYD WRIGHT TRUST

The third weekend in May offers a treat for fans of architecture, design and Frank Lloyd Wright's work. The Frank Lloyd Wright Trust's "Wright Plus," which began more than forty years ago as an annual architectural housewalk in Oak Park, Illinois, is now a full weekend of related programs.

Wright Plus: The Great American Housewalk

The Trust will host its 42nd Wright Plus Housewalk on May 21, 2016, during which private homes in Oak Park and River Forest, Illinois will open their doors to event ticket-holders. The 2016 theme, Wright and His Studio, features rare interior tours of private buildings designed by Frank Lloyd Wright and the architects and designers who worked in Wright's Oak Park Studio. Guides will discuss architectural elements and the history of each property on the lineup.

Wright's Oak Park Studio was the birthplace of the uniquely American Prairie



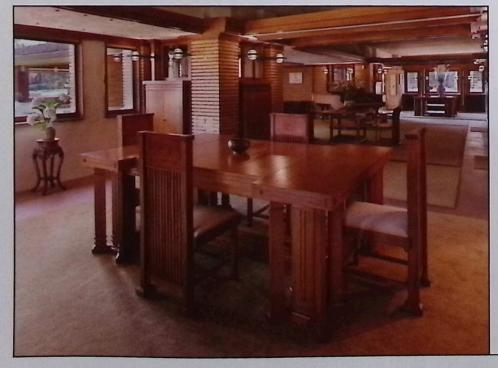
style of architecture and a busy hub of creativity from 1898 to 1909. The Studio played host to individual talents who would go on to make names for themselves in the field, including William E. Drummond, Francis Barry Byrne, and John Shellette Van Bergen. Oak Park's Unity Temple and the Frederick C. Robie House in Chicago were just two of the architectural marvels produced within the studio during its eleven years.

The following private houses are included in this year's housewalk, with more to be added:

Harry S. Adams House (Frank Lloyd Wright): This classic Prairie style house was Frank Lloyd Wright's final Oak Park commission, completed in 1913.

Thomas Gale House (Frank Lloyd Wright): Designed by Frank Lloyd Wright in 1892, this early Wright "bootleg" house reflects Wright's interest in elemental forms and geometric shapes.

Louisa and Harry Goodrich House (Frank Lloyd Wright): Reflecting the transition between Queen Anne and Prairie style architecture, this 1896 house displays Queen Anne elements, but also suggests the development of Wright's own architectural style.





William E. Drummond House (William E. Drummond): Drummond designed his personal residence in 1910, taking inspiration from Frank Lloyd Wright.

Mary Greenlees Yerkes House (John S. Van Bergen): Architect John S. Van Bergen created his own interpretation of Wright's Fireproof House Model in 1912.

Charles J. Barr House (William E. Drummond and Louis Guenzel): This 1912 Prairie style home was created during a three-year partnership between the two men.

River Forest Women's Club (William E. Drummond and Louis Guenzel). This 1913 clubhouse was transformed into a residence in 2005.

Housewalk attendees will also receive entry to landmark public Wright buildings: Robie House and Wright's Home and Studio. The Trust will also offer events and an excursion for those interested in expanding their Housewalk experience.

Modern Renaissance Man: Alfonso Iannelli in Park Ridge Day Excursion

Take part in an exclusive outing to Park Ridge, Illinois, where tour attendees learn about the work of designer Alfonso Iannelli (1888-1965). Creator of the iconic Sprite statues of Frank Lloyd Wright's Midway Gardens, Iannelli collaborated with a number of architects in the 1920s and 1930s. This excursion takes tour goers to the Iannelli Studios Heritage Center via luxury coach. Visit the Pickwick Theater (1928) designed by Harold Zook, Iannelli and William McCaughey. Then

see the Cedar Court Cottages (c.1923), a Cotswold Cottage-style collaboration between Iannelli and Frank Lloyd Wright apprentice Barry Byrne. This excursion is only offered on Friday, May 20, departing at 9 a.m. from the Frank Lloyd Wright Home and Studio in Oak Park.

The Architecture of Barry Byrne Lecture

Cap off your housewalk experience with an evening lecture on Saturday, May 21 with author and speaker Vincent L. Michael. Michael examines the life and career of architect Francis Barry Byrne, a novice who entered Wright's studio in 1902 with little architectural experience but rose to prominence within the profession. Event includes reception, light refreshments and book signing.

Ultimate Plus Weekend Package

The Ultimate Plus Weekend Package offers an all-access invitation to extended one-of-a-kind architectural experiences from May 19-22. Join like-minded architecture enthusiasts and enjoy a long weekend of special events, including an invitation-only cocktail reception at The Rookery, an intimate dinner in a private Wright-designed residence, as well as a private excursion to the S.C. Johnson Administrative Building and Research Tower and the privately owned Thomas P. Hardy House. Receive immediate entry into all Housewalk homes with the exclusive Fast Pass and accommodations at the historic Carleton Hotel of Oak Park.

Proceeds from all Wright Plus events support the Trust's mission to engage, educate and inspire the public through interpretation of Frank Lloyd Wright's design legacy, as well as preservation of his original sites for future generations Information is at flwright.org/wright plus.

(Please turn to page 63.)

Left top: FLW Home and Studio (Oak Park, IL) Tim Long, Photographer.
Lower left: Darwin Martin House Interior (Buffalo, NY) Biff Heinrich, Photographer.
Top: Harry S. Adams House (Oak Park, IL) James Caulfield, Photographer.
Below: Byodo-In Temple (Uji, Japan) Robert Karr, Photographer.



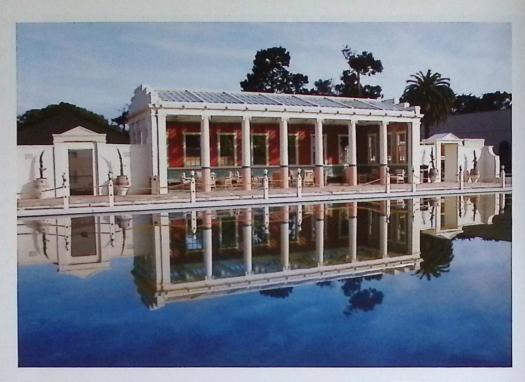
Sometimes....

we are given the opportunity to rescue an important period structure. Such was the case when Jim McCord was commissioned to restore the Del Monte Hotel Roman Plunge Complex of 1917.

The structures had deteriorated and been modified with later additions. Their restoration required selective demolition, forensic analysis, creative design solutions and utilization of innovative construction techniques.

The resulting Solarium and Pool were awarded the California Preservation Foundation's 2012 Restoration Award.

Jim can apply that same knowledge base, creativity, sensitivity and team approach to your Arts & Crafts interior, expansion, restoration or new home.



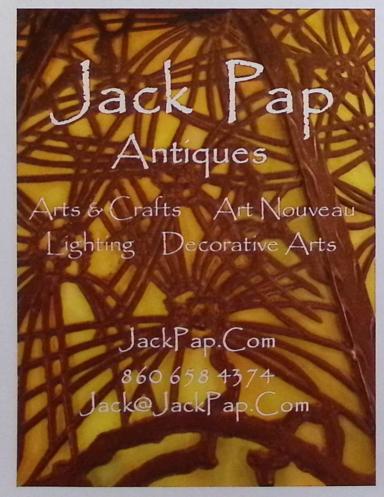


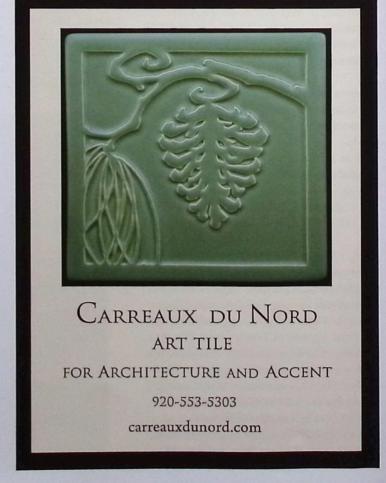


JAMES D McCORD AIA
HistoricArchitect.com









Interview: Kevin Hicks, potter and founder of Ephraim Pottery

Ephraim Pottery—a unique studio with a modern twist on the Arts and Crafts Movement—celebrates 20 years.



What originally inspired you to start your own pottery? I was always drawn to the art room in school. After hours, these art studios were transformed into spaces where artists worked side-by-side and naturally collaborated. That clubhouse atmosphere inspired me to create a ceramic studio where craftspeople had input into the artistic side of the designs. I wanted to merge the traditional factory/production pottery studio model of the past with the modern autonomy of the individual artist. Ephraim's studio is a unique hybrid—a place where ideas are shared, gathered, and developed as a group.

What part of the art form do you find the most gratifying? Just like back in art school, I still find it incredibly gratifying to see artists working together and succeeding in creating beautiful, well-made works of art. As a potter I see throwing forms as creating 'great bones'—a solid foundation—on which sculptors and glazers are free to complete the design. The pot is really symbolic of the framework of the pottery itself. It is gratifying to offer a good structure, but it takes all of my other collaborators to bring life to the structure.



Ephraim Pottery Wisconsin Staff: Nicole Cooke, Ken Nekola, Leah Purisch, Laura Taylor, Laura Klein, Becky Hansen, Allison Jelenchick, John Raymond, Jennifer Grelk, Alek Schroeder, and Kevin Hicks. Inset, California Staff: Lynn Taylor, Shari Little, and Kathleen Marlo.

20 years ago, with the rise of the cubicle and mass produced goods, Kevin Hicks revered a time when people made objects by hand. Hicks, a skilled potter with a business degree, imagined a modern artisan guild where collaboration could thrive and handmade products showed the hand of the maker.

In celebration of this landmark, Ephraim Pottery brings many special offerings to this year's Arts & Crafts Conference. To glean a little insight into what the past 20 years have involved, we checked in with Hicks, who reflects on Ephraim Pottery's past, present and future.

How would you describe Ephraim Pottery's aesthetic? Our aesthetic above all is one where the hand of the maker is evident. Each piece can have its own style, but the pieces are unified by the process of being hand thrown, sculpted and finished with our in-house designed glazes. We purposely lean away from technologies that remove the artists' hands from the work such as slip casting, use of moulds, ram pressing, and computer aided transfer methods.

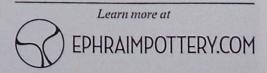
What have you learned over the last 20 years? Ceramics is a never ending source of inspiration. The more I work in ceramics, the more ideas flourish. Also, as we expand our studio and encounter new artists, their new perspectives open us up to fresh avenues of exploration. We recently hired two new young artists. They are a whole generation apart and it is rejuvenating and refreshing to be collaborating with them.

What's next? Right now is a profound time of appreciation. We have spent the last 20 years refining our collaboration model and the mood in the studio is dynamic and thriving. The future seems as wide open as it has ever been. I suppose the next chapter involves broadening our model. We have

begun this recently by mixing the creative roles in the studio with the more traditional business roles. The lines are blurring and I am very optimistic about where this openness and collaboration will lead.

What are your inspirations from the past? My earliest influence was Grueby. There is just something about Grueby's art with the subtle sculpting and decoration and the very rich, organic glazes that looks so different than other potteries.

How do you think Grueby or others from the Arts & Crafts era would view your endeavor? That's tough. Let me think of it this way: If someone in the future were to continue this lifestyle and try to push the boundaries of our style and techniques, I would be pleased. I like to think that the potteries of the past would appreciate that we are furthering some of their ideals. At the same time, we are a unique reflection of what our society values now.



LOOKING BACK WITH THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

by Vonda Givens, Executive Director

"I am concerned that Stickley and his Craftsman mission furniture be placed in the proper historical place; looking forward, not backward...."

– John Crosby Freeman, The Forgotten Rebel: Gustav Stickley and his Craftsman Mission Furniture

Looking backward comes naturally to almost anyone involved in a historic house museum. I find inspiration in Stickley's thoughtfully-designed, unadorned furnishings, and I'm generally captivated by the early 20th century American Progressive Era. Theodore Roosevelt, Gibson girls, Ragtime and Model T's -- there's a wealth to explore!

I'm also interested in looking back to more recent history, to the resuscitation of the Arts and Crafts movement in the 1970s and 1980s, to those pioneers who read, researched, wrote, investigated, collected, exhibited -- made pilgrimages to Craftsman Farms -- and



more to launch a revival that continues today.

In 2014, the museum celebrated its 25th anniversary, and that year it was

especially exhilarating to look back, to remember the rescue of Craftsman Farms from private development and to mark its evolution into a thriving museum.



As natural and instructive as it is to look back, we must also heed the words of John Crosby Freeman and make sure we are simultaneously looking forward. As Freeman suggests, Stickley's proper place is as suited to the present (and future) as it was to the past. The Arts and Crafts ideals, around which Stickley built a home-furnishings empire and which inspired him to establish Craftsman Farms, are timeless. They are the same ideals that spurred the Arts and Crafts revival and the rescue of Craftsman Farms. They are the same ideals that have engaged our museum visitors from all over the world

for twenty-seven years. By dedicating our efforts to looking forward, we can ensure these same ideals will inspire a new generation.

As 2016 unfolds, the Stickley Museum at Craftsman Farms will be seeking inspiration from the past, marking two important milestones related to our history, but we'll make sure to keep our focus forward too, as we launch a new substantial exhibition within Stickley's home and look for fresh opportunities to educate and engage our audience.

Classic Style

The 30th anniversary of the launch of Style 1900 magazine is the first milestone we'll mark in 2016; in fact, we'll launch the celebration here at the Arts and Crafts conference. Begun by David Rago in 1986 as the modest black-andwhite newsletter Arts & Crafts Quarterly, the magazine evolved into a full-color publication—its name changing to Style 1900 in 1994—with thousands of subscribers and distribution nationwide and abroad.

The magazine took an expansive view of Arts and Crafts around the world, exploring a wide-range of topics, from Craftsman style to Vienna Secession to contemporary craft. After publication for more than 20 years, the recent recession, coupled with volatility in the publishing industry, brought a decline in sales and forced an end to the magazine. Publication ceased with the winter issue 2012-13, but the magazine left behind an important legacy, as a catalyst for renewed worldwide interest in and understanding of the Arts and Crafts movement. It also stands as a rich reserve of original scholarship and valuable research. After publication ended, a substantial inventory of back issues of the magazine were gifted to the shop at the Stickley Museum at Craftsman Farms by David Rago Auctions/Lambertville, NJ. In honoring the 30th anniversary of the magazine, sales to the public of these back issues will launch in 2016; please visit our table on the 8th floor to learn how to get your copies. We'll host related educational offerings, including a program in April with David Rago.

What's New(comb)?

Building upon the successful run of the new exhibition Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms, curated by Peter K. Mars (through March 6; for a companion exhibit, visit the Great Hall), we will launch a new exhibition in the spring. Early Newcomb College Pottery From the Barbara and Henry Fuldner Collection will be on view from Saturday, May 7 to Sunday, November 6.

Contemporaneous with Stickley's multi-faceted Craftsman endeavors, the Newcomb College Pottery was established in New Orleans in 1895 by the H. Sophie Newcomb Memorial College at Tulane University. This exhibition will explore connections between these two Arts and Crafts enterprises and will be a companion show to the nearby Princeton University Art Museum exhibition, Women, Art, and Social Change: The Newcomb Pottery Enterprise, organized by The Smithsonian Institution Traveling Exhibition Service and the Newcomb Art Gallery at Tulane University.

played a role in putting Craftsman Farms on the path for public recognition and use, in a variety of ways throughout the year, but to start, we asked John Crosby Freeman to answer a few questions about his perspective on the book fifty years after its publication.

How did you come to research and write about Gustav Stickley?

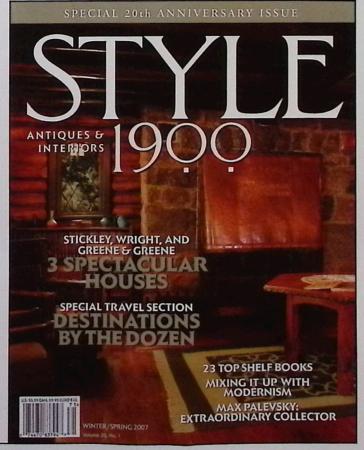
An obligation as a Winterthur Fellow is an M.A. thesis. My mentor, the late Dr. Alan Gowans, noticed that I hadn't selected a subject, so, also remembering that my B.A. was from Harpur College (now Binghamton University) suggested Gustav Stickley, who got his start as an independent furniture maker in Binghamton. Dr. Gowans also suggested the title "Forgotten Rebel."

(Please turn to page 69.)

Facing page: (Top) A summer view of the historic Stickley Log Cabin. (Bottom) A collection of Newcomb Pottery, photo courtesy of Tom Gleason. Below: 20th Anniversary edition of Style 1900 Magazine featuring interior view of the Stickley Log Cabin.

Remembered Rebel

2016 also marks the 50th anniversary of the publication of The Forgotten Rebel: Gustav Stickley and His Craftsman Mission Furniture by John Crosby Freeman. Published in 1966, this groundbook is breaking acknowlwidely edged as an important early touchstone of the Arts and Crafts revival, sparking interest in Gustav Stickley and raising awareness of his significance as an American designer. We'll be marking this key milestone for the book, which





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ASKING THE QUESTION:

"WHY?" A Commentary by Bruce Johnson

As we gather here for the 29th time at the historic Grove Park Inn, one of the most well-known and best preserved symbols of the American Arts and Crafts movement, we cannot help but take note that the Arts and Crafts revival has now lasted longer than the original Arts and Crafts movement.

By my calculations, the movement first flowered in 1895 in East Aurora, the birthplace of the American Arts and Crafts

movement, with Elbert Hubbard's launching of the Roycroft Press. It was then carried forward in the pages of Gustav Stickley's The Craftsman magazine and other national publications. And a case could easily be made for it having reached its zenith here at the Grove Park Inn on July 12th, 1913, when four hundred dignitaries dressed in tuxedos sat down for an opening night banquet featuring four-time presidential candidate and Secretary of State William Jennings Bryan.

That evening they each sat in Roycroft chairs and read their menu beneath Roycroft chandeliers and hammered copper wall sconces, undoubtedly squinting, as we still do, in the dim light escaping the brown mica shades. They checked their watches against the eight-foot tall Roycroft clock in the Great Hall, where they tapped the ash from their after-dinner cigars into oak and copper Roycroft ashtrays.

History, it has often been said, continues to repeat itself. The original Arts and Crafts movement rose as a middle class social rebellion against the waste, the deception, and the inefficiency of Victorian architecture, furnishings, social morals, and lifestyle. The Arts and Crafts revival of the 1970s represented another revolution, standing alongside protests against the war in Vietnam, racial and gender inequality, and the growing distrust and disillusionment with a stagnant government and professional politicians, fostering as well the rejection of social standards mired in hypocrisy.

But as history also reveals, rebellions are often as shortlived as comets flashing through the night sky. Just twenty years after its first appearance, in 1915 the Arts and Crafts movement lost three of its most public leaders, as Elbert Hubbard perished aboard the Lusitania, Gustav Stickley sank into bankruptcy, and Frank Lloyd Wright retreated to a farm in Wisconsin, his practice and family victims of personal scandal and tragedy.

The Arts and Crafts revival had its own set of early leaders, as documented in the recent book Redux: The Arts and Crafts Revival, 1972-1912. But as individuals such as Robert Judson Clark,

Michael Cary, Michael Clark, and Stephen Gray passed away, and others slipped into obscurity, the revival did not fade away, as some predicted. Instead, it has continued to grow even stronger, defying history and soothsayers alike, and so we have to ask: "Why?"

I think the answer is clear, and you only have to look around to find it.

The 1972 Princeton exhibition and catalogue which

first symbolized the Arts and Crafts revival focused on what are now the antiques of the original movement, although in 1910 they were all considered contemporary works: Stickley, Roycroft, Grueby, Van Erp, Wright, Newcomb, Marblehead, and Tiffany. The antiques galleries and auction houses which followed did the same.

But then something began to happen.

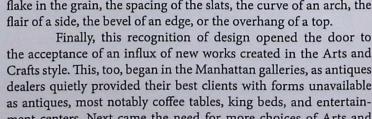
First, while recognizing the rarity and historical significance of the treasured antiques of the movement, collectors began expanding their search. Instead of apologizing for something not being a "Gus" or a "Dirk," we began looking for "the best of the rest" -- Stickley Brothers, Hampshire, J. M. Young, Grand Rapids, Harden, or Plail, along with later examples of Van Briggle, Roseville, Weller, and Rookwood, plus firms and metalsmiths such as Harry

Dixon, Julius Randahl, Old Mission Kopper Craft, and Heintz.

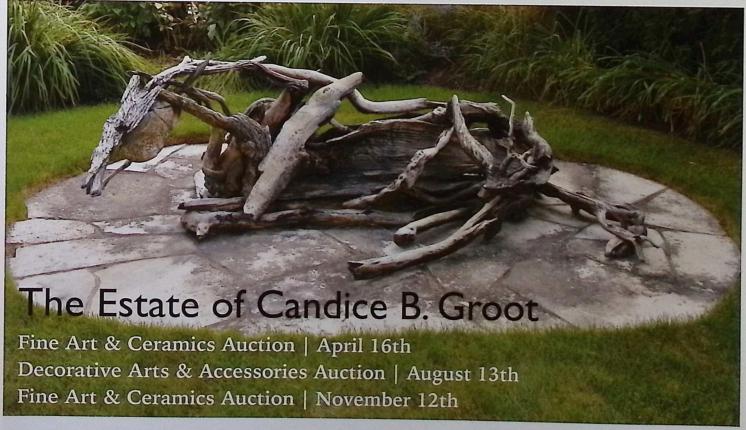
And we did not ignore our walls. We began decorating them with impressionistic landscapes, delicate watercolors, and intricate woodblock prints, as well as tiles, framing them in period or new frames of quartersawn oak to compliment our Arts and Crafts furniture.

Second, along with this expansion in thinking came a recognition of the importance of the elements of good design, regardless of the maker: from pleasing proportions to the choice of a glaze, the location of a decoration, the size of the hammering, the flake in the grain, the spacing of the slats, the curve of an arch, the

the acceptance of an influx of new works created in the Arts and Crafts style. This, too, began in the Manhattan galleries, as antiques dealers quietly provided their best clients with forms unavailable as antiques, most notably coffee tables, king beds, and entertainment centers. Next came the need for more choices of Arts and





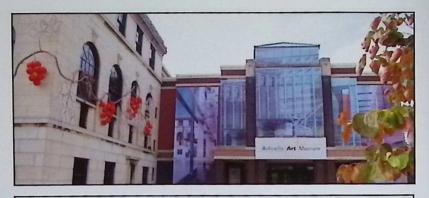


AN EVENING AT THE ASHEVILLE ART MUSEUM

Artists Make a Difference: The Creative Spark that Transformed Old Charleston

By 1900 Charleston, South Carolina, had fallen on hard times. City residents were "too poor to paint, too proud to whitewash." But by 1915 local artists had started to celebrate the historic city's charms and distinguished architectural legacy. Their paintings, prints, and books brought national attention – and northern money – that steadily led to preservation initiatives and tourist amenities. This phenomenon, known as the Charleston Renaissance, is an example of a unique instance when artists united with writers, preservationists, and civic leaders to bring about a city's revitalization.

On Saturday, Martha R. Severens, former curator of Charleston's Gibbes Museum of Art from 1976 to 1987, will speak on her firsthand experience regarding the role artists played in the city's renewal, providing you with a rare insight into this *grand dame* of the South.

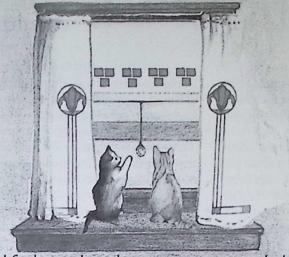


Asheville Art Museum Lecture and Reception
Pack Square, Downtown Saturday 5:00-7:00pm \$30
Bus Departs from the Sammons Wing:
4:00pm 4:20pm 4:40pm (Please board 15 minutes prior.)
Purchase your ticket at the Museum Info Table
~ Sammons Wing near the A&C Registration Desk ~

Art Museum Hours: Friday 10:00am - 8:00pm Saturday 10:00am - 5:00pm Sunday 1:00pm -5:00pm

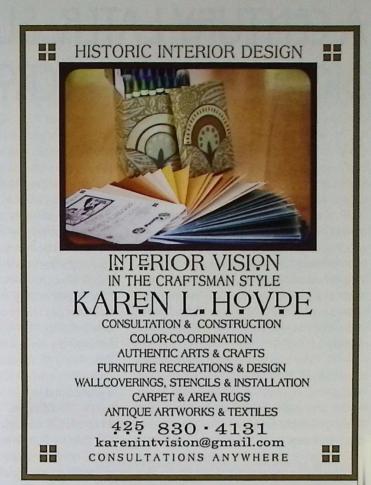


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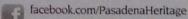








For tickets and information call 626-441-6333 or visit www.pasadenaheritage.org



A CENTURY LATER: SURVIVING SIGNS OF THE ROYCROFTERS

by Bruce E. Johnson

By 1913, twenty years after he had resigned as marketing director for the Larkin Company, Elbert Hubbard had begun training his eventual successor, Elbert "Bert" Hubbard II, by rotating his 31-year-old son through each of the various Roycroft departments in East Aurora, N.Y. While in the Roycroft Furniture Shop, Bert Hubbard had become friends with their client Fred Loring Seely, who would soon become the designer and manager of Asheville's Grove Park Inn, which opened on July 12, 1913.

The two young men shared much in common. Both worked in the shadows of national figures: Bert under his father, writer and publisher Elbert Hubbard, and Seely under his father-in-law, pharmaceutical inventor and manufacturer Edwin Wiley Grove. Both also operated an inn, and both eventually managed their own Arts and Crafts businesses.

When it came time to select the furnishings for the Grove Park Inn, Fred Seely called upon his good friend Bert Hubbard, who toured the busy construction site late in October of 1912. When he returned home, Bert carried in his pocket a daunting order for his small band of workmen: nearly five hundred pieces of furniture and more than seven hundred lighting

fixtures - plus 2,900 hand-hammered copper drawer pulls. All were to be installed in time for the July 12th grand opening, just nine months away.

With only one exception, every department on the Roycroft campus had been developed and directed by a talented and experienced designer. Only the Furniture Shop had been left by Elbert Hubbard to rely largely on local carpenters for their designs and production. As Hubbard wrote during the recession of 1908, "Just for the very elect few will we still make a little Roycroft furniture. We have but six men, Deacon [Herbert] Buffum and his five sons making furniture -- by hand."

Adding to Bert's challenge in 1912-1913, Karl Kipp and Walter Jennings, the Copper Shop's two most talented and gifted designers, had recently resigned, reportedly after wage disputes with business manager Alice Moore Hubbard.

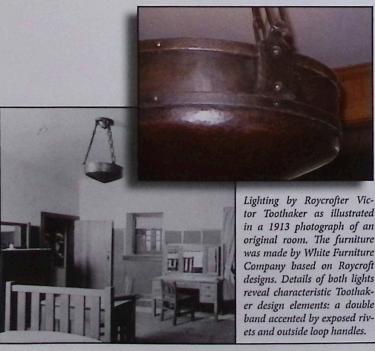
One professional designer who had spent some time in the Roycroft Furniture Shop was Victor Toothaker, an itinerant metalsmith, illustrator, and furniture designer who had worked on the East Aurora campus between 1904-1910 before leaving to go to work for Gustav Stickley in Syracuse. It may well be that Bert Hubbard convinced Victor Toothaker to return

to the Roycroft Shops after the departure of Kipp and Jennings, just in time to design and manage the 1913 Grove Park Inn commission. As confirmed by Bert Hubbard in *The Roycrofter* magazine several years later, "It was during the time that he was with us that he designed and supervised the installation of all the lighting fixtures that decorate the magnificent Grove Park Inn."

The footloose Victor Toothaker only remained in the Roycroft Copper Shop until 1915, leaving the same year that Elbert and Alice Hubbard died aboard the *Lusitania* and that Karl Kipp and Walter Jennings returned. In that brief period of time, however, Victor Toothaker developed his own design vocabulary and insured his lasting legacy both at the Roycroft Copper Shop and in the Grove Park Inn.

The Great Hall Chandeliers

The most noticeable achievement of Victor Toothaker inside the Grove Park Inn are the twelve hammered copper chandeliers illuminating the Great Hall. Each features classic Victor Toothaker trademarks: two parallel bands of iron accented by exposed rivets, along with riveted exterior loop brackets for the chains. Originally, each of the chandeliers had a solid copper bottom,





but when the Sunset Terrace was enclosed, the need for additional light prompted former owners to remove the copper bottoms, then replace them with frosted glass. The non-original decorative fleur-de-lis were added at that time.

The Ceiling Lights

Victor Toothaker included those same trademark design elements in the four-teen-inch diameter ceiling lights installed in the hallways, lounges, offices, Palm Court, and the original 150 guest rooms. Two varieties were included in the Grove Park Inn commission: a solid copper bottom version and a milk-glass globe version. The latter contains a small orb-and-cross shopmark etched into the glass. The smooth 'pillbox' globes visible in the Palm Court are later replacements. Many of the solid copper lights also had frosted glass panels installed later.

The best examples of the milk glass globed lights can be seen in the third floor Palm Court, accessible using the Great Hall elevators or stairs. The ceiling lights also reveal another Victor Toothaker trademark: the alternating small and large links of chain (pictured opposite page).

The Desk Lamps

The Grove Park Inn commission also required approximately 300 copper desk lamps. Unfortunately, no correspondence has surfaced which would explain why the Roycrofters provided two different styles of bases: a round trumpet base, along with second version with a square base and shaft. Both were modeled on existing Roycroft lamps illustrated in their catalogues, explaining why they do not contain any Victor Toothaker design elements.

Like the Roycroft ceiling lights, many of these lamps were discarded, sold, or given to employees during remodeling projects. The majority are believed to have been originally fitted with solid copper shades, which were first replaced in the 1920s with parchment shades to emit more light. Existing examples have since been fitted with non-original shades more in keeping with the Arts and Crafts style.

Nearly all of the original Roycroft lamps have since been removed from the rooms, but examples can be seen in the display cases in the hallway leading from the Great Hall to the Vanderbilt Wing.

The Roycroft Clocks

Deacon Buffum and his five sons might well have still been running the Roycroft Furniture Shop when Bert Hubbard returned from Asheville with the order for 400 dining room chairs, several enormous sideboards and corner servers, plus an assortment of tray stands, floor ashtrays, and office furniture for Fred Seely. With one exception, all of the furniture required for the Grove Park Inn was based on existing Roycroft models pictured in their 1912 catalogue. The one special order -- a tall case clock that was to be eight feet high, but only thirteen inches deep -- required the skills of a talented professional designer.

Given the pressure Herbert Buffum must have been feeling in the small Furniture Shop, plus the fact that Buffum had no prior experience designing or building tall case clocks, Victor Toothaker may well have offered to design the unique clock. He would have already been responsible for the hammered copper face and strap hinges for the clock, so

may well have wanted to insure the clock's success.

While the tapered form is reminiscent of the familiar Roycroft Magazine Pedestal #080, the design of the clock includes a detail rarely found in any Roycroft furniture: the sweeping arch across the bottom. The arch was a far more familiar ingredient on the furniture emerging from the Craftsman Workshops of Gustav Stickley, where Victor Toothaker had worked before coming to East Aurora.

In what may be a more revealing detail, the designer of this clock included not the smoothsanded pegs found on both Craftsman and Roycroft furniture, but instead elected to pin the top and bottom boards to the slab sides with eight protruding pegs -- the wooden equivalent of exposed copper rivets. When viewed from a design standpoint, it seems very likely that Victor Toothaker should be credited with the creation of the Grove Park Inn's eight-foot clock.

While never having left the Grove Park Inn, today the clock has been returned to the Great Hall, where in 1913 it had been placed inside the front doors, greeting the guests as they arrived.

The Grove Park Inn also has a second of the four known Roycroft tall case clocks. This version, however, stands six feet tall and shares very little in common with the eight-foot version in the Great Hall. In 1917, two years after Victor Toothaker's departure, Fred Seely ordered several pieces of Roycroft furniture for his offices at Biltmore Industries, located adjacent to the Grove Park Inn (see page 16).

While the original paperwork has not surfaced, it is very likely that this more traditional six-foot model was included in his 1917 order and was designed by someone other than Victor Toothaker. Again, while undocumented, it is believed that Fred Seely later had the six-foot clock moved from Biltmore Industries to his office at the Grove Park Inn. This clock is now located in the hallway between the Great Hall and the Vanderbilt Wing. Several pieces of Roycroft furniture are on display next door at the museum on the grounds of Biltmore Industries. (Continue)





The American Beauty Vase

In those same hotel display cases are examples of the famed Roycroft American Beauty vase. Victor Toothaker designed a special 22-inch version bearing a unique inscription on the underside of the base: "The G.P.I. American Beauty Vase Made Exclusively For

Grove Park Inn By The Roycrofters." These vases, along with other Roycroft products, were sold at the inn's gift shop, formerly located where the front desk currently stands. The ten-dollar price tag must have discouraged many potential buyers, for it appears that fewer than one hun-

The GPI Chairs

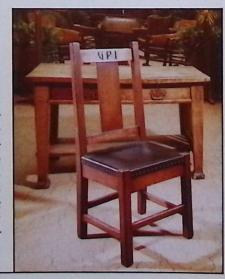
Included in the order were 400 dining room chairs based on the existing model #030 1/2. The chairs were identical to those sold through the Roycroft catalogue, except for two small details. First, the letters GPI were carved into the top rail. Second, the carved Roycroft orb and cross was moved from the front of the seat to a less obvious rear leg. In 1920, Fred Seely requested 350 pairs of oak demi-arms "to make them that much more comfortable." The arms were then attached in the woodworking shop at Biltmore Industries, located on the grounds of the Grove Park Inn. The fifty chairs left in their original armless state, like one shown below, were be-

ing used in parts of the hotel outside the dining

room.

For additional information, be sure to attend the Saturday evening seminar and film on Elbert Hubbard, Victor Toothaker, and the

Roycroft Shops in the Heritage Ballroom (see pages 38-39). Some of Bruce Johnson's books on the Grove Park Inn are available on the 8th floor by the Silent Auction.



MADE FACLUEIVELY FOR BY THE ROYCEOF PERS

> dred of these hammered copper vases were made. Note the bowl of the American Beauty vase is encircled by Toothaker's favored copper rivets.

Wright Trust (Continued from page 49.)

Travel Wright: Cultural Journeys by Design

The Frank Lloyd Wright Trust is proud to present international and domestic trips through its Travel Wright program. Travelers enjoy exclusive access to some of the most important architecture of the 20th century, as well as buildings that were key influencers through history.

Join Trust Travel Manager Risa Sekiguchi on an upcoming trip:

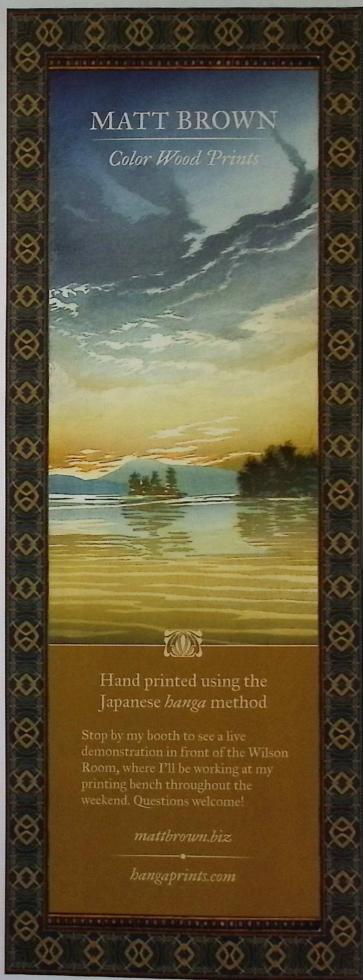
Wright in Japan: The Architect's Eastern Vision, March 29-April 9, 2016 –Discover Japan through curator-led tours and cultural experiences on this immersive journey. See the country that Wright so admired, as well as his Imperial Hotel lobby, Jiyugakuen School and Yamamura House, all at the height of cherry blossom season.

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For more information about Travel Wright, visit travelwright.org or call Risa Sekiguchi at 312.994.4024.

Visit flwright.org for more information on The Frank Lloyd Wright Trust.





"AT A GLANCE:

Thursday

8:00am Exhibitor Setup Begins.

9:00am Attendee Registration Desk Opens.

2:00-5:00pm Hands-On Workshops ** (pg. 75)

- Arts & Crafts Coppersmithing: Part 1
 Frank Glapa, Instructor.
- Block Printmaking: Part 1
 Laura Wilder, Instructor.
- Landscape Design: Option 1
 Paul Duchscherer, Instructor.
- Arts & Crafts Stenciling: Option 1
 Amy Miller, Instructor.

6:30pm

Craftsman Farms Kick-Off Party: Skyline Room ** Lower Level, Sammons Wing.

FORWARD THINKING IN THE CRAFTSMAN TRADITION Www.MissionGuild.com

Friday

8:00-11:00am Hands-On Workshops ** (pg. 75)

- Arts & Crafts Coppersmithing: Part 2 Frank Glapa, Instructor.
 - Block Printmaking: Part 2 Laura Wilder, Instructor.
- Landscape Design: Option 2
 Paul Duchscherer, Instructor.
- Arts & Crafts Stenciling: Option 2
 Amy Miller, Instructor.
- Arts & Crafts Jewelry Design Ron VanOstrand, Instructor.
- Basic A&C Embroidery (8:30am-3pm)
 Ann Chaves, Instructor.

Ann Chaves, instructor.				
9:00-3:00	G.P.I. Walking Tours (pg. 18).			
10:00-11:00	Biltmore Industries Tour (pg. 16).			
11:00-12:00	Small Group Discussions: Session 1 (Topics listed on pg. 32).			
1:00-6:00	Antiques, Contemporary Craftsfirms, and Books, Magazines & More Shows Open.			

1:00-6:00 Furniture, Printmaking, Stenciling, and Metalsmithing Demonstrations (pg. 24).

1:00-6:00 Author's Book Signings (pg. 29).

1:00-6:00 Benefit Silent Auction (pg. 12).

4:30-5:30 Book Club - Dead Wake: The Last Crossing of the Lusitania by Erik Larsen (pg. 22).

6:30-7:30 Social Hour in Presidents Lounge.

8:00pm Opening Remarks by Bruce Johnson.

8:15pm Seminar - The Arts & Crafts Movement: A View From The 21st Century - André Chaves (pg. 26).

9:15pm Seminar - Playing With Fire: Pottery Glazes of the A&C Movement by James Haggerty (pg. 26).

YOUR WEEKEND PLANNER"

	Saturday
6:30-10:00	Continental Breakfast: Presidents Lounge (Sammons Wg.) (G.P.I. overnight guests)
9:00am	Seminar - Finding Arts & Crafts In Color Block Prints: Arthur Wesley Dow and His Successers by Joby Patterson (pg. 36).
10:00am	Seminar - New Discoveries In Arts & Crafts Metalware by Jonathan Clancy (p. 36).
Noon-6:00	All three shows re-open.
Noon-6:00	Furniture, Printmaking, Stenciling and Metalsmithing Demonstrations (pg. 24).
Noon-6:00	Author's Book Signings (pg. 29).
Noon-6:00	Benefit Silent Auction (pg. 12).
1:00-5:00	Preservation Society Home Tour (More information on pg. 20). **
3:00-4:00	Book Club - A Woman's Crusade: Alice Paul and the Battle of the Ballot by Mary Walton (pg. 22).
3:00-4:00	Biltmore Industries Tour (pg. 16).
4:30-5:30	Small Group Discussions: Session 2 (Topics listed on pg. 32).
5:00-7:00	Art Museum Reception & Exhibit (More information on pg. 58). **
6:30-7:30	Social Hour in Presidents Lounge.
8:00-8:30	Seminar - The Role of the Roycrofters at the Grove Park Inn by Bruce Johnson (pg. 39).
8:30-9:30	Movie - Elbert Hubbard (pg. 38).

Sunday

6:30-10:00	Continental Breakfast: Presidents Lounge (Sammons Wg.) (G.P.I. overnight guests)
9:00-9:50	Seminar - The Die-Hard 'Dazzle' Style of Louis Sullivan by Colleen Yarger (pg. 46).
10:00-10:50	Seminar - If Walls Could Talk: Paper, Paint or Stencil? by Bo Sullivan (pg. 46).
11:00-4:00	All three shows re-open.
11:00-4:00	Furniture, Printmaking, Stenciling and Metalsmithing Demonstrations (pg. 24).
11:00-4:00	Author's Book Signings (pg. 29).
11:00-4:00	Silent Auction Winning Bidder Pick-Up (pg. 12).
12:30-1:30	Small Group Discussions: Session 3 (Topics listed on pg. 32).
12:30-4:30	Preservation Society House Tour (More information on pg. 20). **
1:00-2:00	Biltmore Industries Tour (pg. 16).
4:00pm	Conference Closes.

^{**} Not included with a Conference Pass.

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THE ROYCROFT CAMPUS: A NATIONAL HISTORIC LANDMARK

by Curt Maranto, Executive Director

Something magical happens when visitors encounter the treasures on the Roycroft Campus in East Aurora, NY. Guests view these icons, many irreplaceable and rich in historic significance, and experience a surge of curiosity, a wave of nostalgia, and a thrill of pride. We continue to create new ways for guests to encounter the Roycroft Campus, interact with artisans, tour the unique architecture, and showcase our ability to translate wonder into learning. It begins with reflecting on who we were and what we are becoming.

Established in 1895, the Roycroft Campus is the birthplace and original center for the Arts & Crafts movement in America. It remains the best preserved and most complete complex of buildings remaining of the "guilds" that evolved in the United States at the turn of the 19th to 20th century. Author, lec-



turer, and entrepreneur Elbert Hubbard started the campus by establishing the Roycroft Press on South Grove Street in East Aurora. He was inspired by leaders of the Arts & Crafts movement in England, William Morris and John Ruskin, and above all, the art of printing and

bookmaking. The campus would later open additional shops focused on metalsmithing, furniture making, and decorative arts. In fact, the Grove Park Inn became the Roycrofters' largest commission ever with over 1,400 copper lighting and furniture pieces ordered to adorn the building's exterior and furnish the dining room, Great Hall and guest rooms.

Designated a National Historic Landmark in 1986, the Roycroft Campus sits on fives acres with many of the original buildings still intact, including the Copper Shop, Chapel, Furniture Shop, Print Shop, and the Roycroft Inn. Today these historic spaces are used for educational classes, lectures, events, galleries, artisan studios, historical exhibits, and shops. Also, the

Top: 1902 image of Elbert Hubbard (center) with female employees around the Roycroft Campus well.

Bottom: 2015 image of completed restoration of historic well and sweep.



Roycroft Inn has been fully restored and continues in its tradition of offering unique dining and overnight accommodations.

With the generous involvement of foundations, members, donors, and community partners, we have been able to accomplish amazing feats over the past thirty years. In particular, capital projects have helped to ensure the stability and future of the Historic Landmark campus, beginning with the restoration of the Roycroft Inn which was completed in 1995. The focus then shifted to the Copper Shop which was purchased and reopened in 2005 after the structure was stabilized; the original roof was replaced with historic replica terra cotta tiles in 2012. Starting in 2009 and completed in 2012, an overall campus infrastructure project was launched, in which the water, drainage and sewer lines were replaced and ADA compliant restrooms and elevator were installed in the Print Shop. The historic Power House, which had suffered a devastating fire in 1997, was reconstructed in 2012. Lastly, in 2013, the original stone wall was reconstructed along with parking, pedestrian walkways, and the beginning of a new landscaping plan.

In 2015, the restoration efforts on the Roycroft Campus continued with the



purchase of the historic Print Shop. Built in 1901, the Print Shop was the final location of the printing and binding operation and employed over two hundred workers. We will now be able to continue in the tradition of Hubbard's publishing craft through collaboration with local artists and volunteers. Furthermore, the original Roycroft presses and tools will be returned to the Print Shop through the generous efforts of Joseph Weber, philanthropist and Roycroft Artisan specializing in printing. Other recent accomplishments include the opening of the M&T Bank Visi-

tor Center, the reconstruction of the historic stone well and sweep, and the installation of six artist studios on the campus grounds.

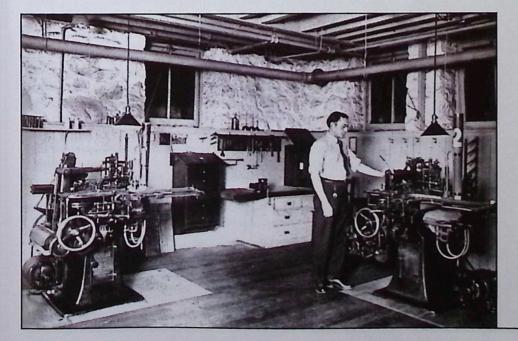
For the past 116 years, the Roycroft Campus has inspired visitors from across the nation and around the world. We continue to preserve our national significance in the Arts & Crafts community and take another step closer to realizing our dream of a unified campus. Our future opportunities have never been greater; we hope you will visit the Roycroft Campus in the coming year and become part of its continuing historical legacy.

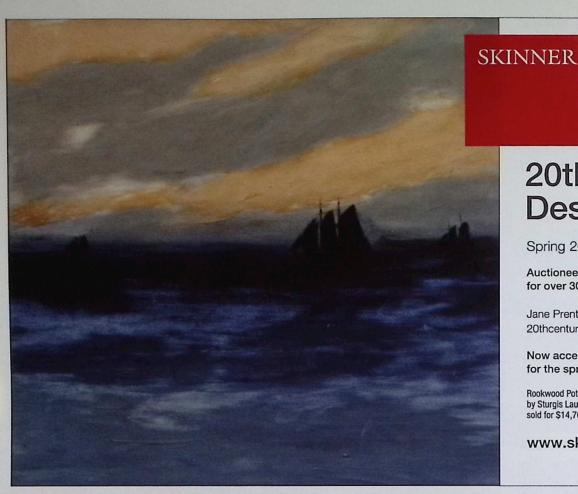
- Curt Maranto Executive Director

For more information, please stop by the Roycroft Campus Corporation booth in the 8th floor Books Show. You can also learn more at our website: www.roycroftcampuscorporation.com

Top: Exterior photo of the historic Roycroft Print Shop, one of the original campus buildings.

Left: Campus worker in the lower level of the Roycroft Print Shop.





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Biltmore Industries (Continued from page 16.)

Without the time, experience, or money to expand and direct Biltmore Estate Industries, Edith Vanderbilt elected to sell Biltmore Estate Industries to Frederick Seely, the son-in-law of Edwin W. Grove. Frederick Seely had supervised the construction and furnishing of the Grove Park Inn in 1913 and since 1914 had leased the 150-room hotel from Grove and managed it himself.

Only after assuring Edith Vanderbilt that he would "continue its educational features and develop the arts as it was commercial" did she consent to sell Biltmore Estate Industries to Fred Seely in April 1917. Crucial to their agreement was Seely's promise to erect buildings for the woodcarvers and weavers adjacent to the Grove Park Inn. The change of ownership and move from Biltmore Village was reflected in the name. Beginning in 1917 it became Biltmore Industries. Locally it was also called the Homespun Shops.

The first of six buildings was completed in 1917. Designed by Frederick Seely to complement the Grove Park Inn, the rough-stucco exteriors and gently-rounded roof lines are reminiscent of English country cottages tucked amid the tall Carolina pines on Sunset Mountain. Inside, each building hummed with activity. Under Seely's direction, the woodworkers began constructing additional looms for the weavers until, by 1920, a total of 45 looms were in steady operation, producing bolts of some of the highest quality homespun fabric in the country.

Although Seely established the woodworkers in their own building on the grounds, it soon became apparent that he had more of a personal and financial interest in the weaving operation. The number of woodworkers at Biltmore Industries gradually declined until by the mid-1930s their output was but a small fraction of what it had been years earlier.

Frederick Seely's death in 1942 was mourned by area resi-

dents, for few had done more to promote the scenic wonders of the Blue Ridge Mountains and Asheville. In 1953, Asheville businessman Harry Blomberg purchased Biltmore Industries. He and his family have provided the leadership and resources necessary to keep the Biltmore Industries in operation ever since.

In 1992 Biltmore Industries came to life again with the opening of Grovewood Gallery. Each of the original six buildings has since been painstakingly stabilized and renovated by Harry Blomberg's family, providing two floors of gallery space for Grovewood Gallery, several studios for craftspeople, the Estes-Winn Memorial Automobile Museum with Roycroft chandeliers, the North Carolina Homespun Museum with several examples of Roycroft furniture, and a new restaurant. The grounds have been restored as well, with winding stone walkways, outdoor seating and dining areas, and an array of annuals and perennials.

Grovewood Gallery features the work of more than 500 artisans from around the country in 9,000 square feet of exhibition space. The Grovewood Gallery has received several honors, including Niche magazine's Retailer of the Year.

The Grovewood Gallery will be open this week on Thursday from 10:00am – 5:00pm; plus Friday & Saturday from 10:00am – 6:00pm; and on Sunday from 11:00am – 5:00pm.

The Homespun Museum will be open Friday and Saturday from 10:00am – 5:00pm; and on Sunday from 11:00am – 5:00pm.

See page 16 for the times of the daily guided tours.

Directions: Take the Vanderbilt glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.

Craftsman Farms (Continued from page 53.)

How did your research become a book, and what was the response to it at the time?

My father was a publisher who insisted on putting my thesis into print. I was reluctant to do so and continue to be surprised that it acquired any honor now or over the years. I had quickly decided that Gustav Stickley's most important contribution to the American Arts and Crafts movement wasn't his furnishings, which depended on the design talents of others, but his publications, especially The Craftsman magazine. That's why I spent a long, hot summer in Manhattan at the New York Public Library laboriously indexing their complete run. I still believe the best part of Forgotten Rebel is the index.

My father sent a set of galleys to Alice Winchester, editor of "The Magazine Antiques." Her gentle refusal, in recognition of my Winterthur status, I suspect, was justified by her correct judgement that the subject was premature. I did note that it didn't take long for Arts and Crafts to grow up and be featured in the magazine.

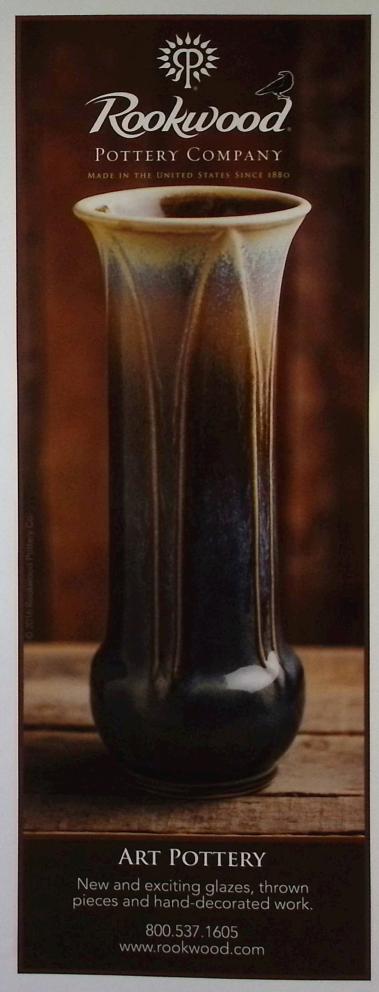
What can you share about your perspective on Gustav Stickley fifty years later?

I have no objection to Gustav Stickley becoming a marketable brand, especially since it was the basis of saving and preserving Craftsman Farms, along with inspired leadership and dogged perseverance by local supporters. Craftsman Farms is the de facto center for the study of the American Arts and Crafts movement. Among other things going for it, Craftsman Farms has location, location, location. That's why I believe it can look forward to a great future.

In 2016, as we acknowledge the enduring significance of *Style 1900* and *The Forgotten Rebel* and launch an exciting new exhibition of Newcomb pottery, we'll continue with programs that have become signature events, including Fall Family Day, our most popular family program since 2007, attracting 500-700 attendees each year, and the Emerging Scholars Symposium. Now in its 6th year and consistently a sold-out program, the Symposium features up-and-coming scholars and encourages new scholarship. We'll continue our popular travel program, hosting a multi-day trip to Boston (visit our table for more information), and much more, but whatever we do, we'll keep John Crosby Freeman's words in mind, making sure that our focus and vision are looking forward to a bright future.

Vonda Givens, Executive Director

For more information on The Stickley Museum at Craftsman Farms, please visit stickleymuseum.org or stop by their booth on the 8th Floor of the Books, Magazines and More Show.



A Roycroft Primer (from page 38.)

1896 - Hubbard issues the first Roycroft book, *The Song of Songs*, illustrated by his wife Bertha. They hire young men and women from East Aurora to print, assemble, and bind books; they also begin inviting talented designers to live and work at Roycroft.

1897 - The charismatic Hubbard begins appearing on the Chautauqua circuit as a popular guest lecturer, earning lucrative speaking fees. He constructs the first of series of buildings that will evolve into the fourteen-building Roycroft campus, while continuing to print and publish Arts and Crafts books and publications.

1898 - Hubbard outfits a furniture workshop on the campus, initially to furnish his growing number of buildings.

1899 - Hubbard publishes his most successful booklet, "A Message to Garcia," selling more than nine million copies before his death. He continues constructing buildings, including a dormitory for his growing band of craftsmen and craftswomen, as well as buying and moving existing homes onto the Roycroft campus for several more years. The number of employees increased from approximately fifty in 1898 to eventually more than five hundred. The first temporary blacksmith shop opens to produce the metalware needed in construction of the Roycroft buildings.

1901 - A larger print shop is completed. Early experiments with an art pottery remain erratic and are soon discontinued.



1902 - The new Blacksmith Shop opens, also producing copper hardware and similar items which eventually dominate, reflected by renaming it the Copper Shop by 1910.

1903 - Bertha divorces Elbert Hubbard. The Roycroft Inn opens, and is enlarged often in the ensuing years.

1904 - Hubbard marries Alice Moore; she begins to serve as the Roycroft business manager. The three-story Furniture Shop opens. The young designer, artist, and craftsman Dard Hunter arrives and remains for six years.

1905 - The Leather Shop opens, an outgrowth from the bookbinding department. Hubbard places an ad for Roycroft furniture in Gustav Stickley's *The Craftsman* magazine.

1908 - Publication of the monthly magazine The Fra commences.

1909 - Designer and craftsman Karl Kipp arrives, and soon becomes foreman of the Copper Shop. He is joined by skilled coppersmith Walter U. Jennings.

1910 - The first major catalogue of Roycroft copper work is issued, featuring items designed by Karl Kipp and Dard Hunter, prior to Hunter's departure that same year.

1912 - After clashes with Alice Hubbard, print shop foreman Cy Rosen and Copper Shop foreman Karl Kipp both resign, along with Walter Jennings. Kipp and Jennings returned after the deaths of the Hubbards in 1915.

1913 - Under the new direction of designer and coppersmith Victor Toothaker, the Copper Shop is expanded, partially as a result of the enormous Grove Park Inn commission, completed by July.

1915 - On May 7th Elbert and Alice Hubbard perish aboard the *Lusitania*. Their successor, Elbert "Bert" Hubbard II, begins establishing retail sales outlets, including in the Grove Park Inn, to supplement mail order sales. Toothaker departs, and Kipp and Jennings return to the Copper Shop.

1917 - The monthly magazine Roycroft replaces The Philistine and The Fra. It was replaced by The Roycrofter in 1926.

1923 - A new Roycroft catalogue makes no mention of any Roycroft furniture.

1925 - The Leather Department is phased out.

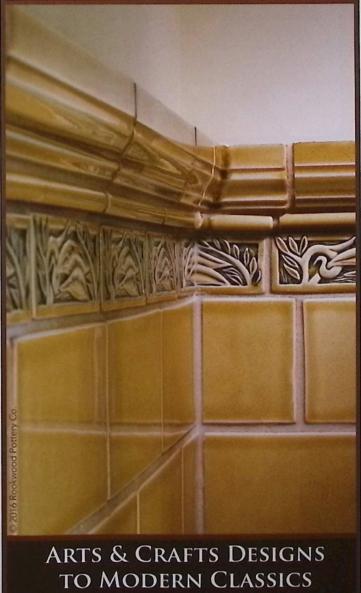
1928 - Bert Hubbard and Karl Kipp lay off several workers from the Copper Shop.

1929 - Under pressure from Bert Hubbard, Karl Kipp resigns.

1933 - Walter Jennings also leaves the Copper Shop.

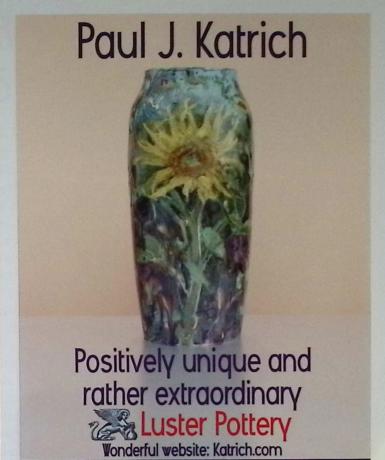
1938 - After declaring bankruptcy, the Roycroft Shops are closed. The buildings are gradually sold to individuals and institutions.



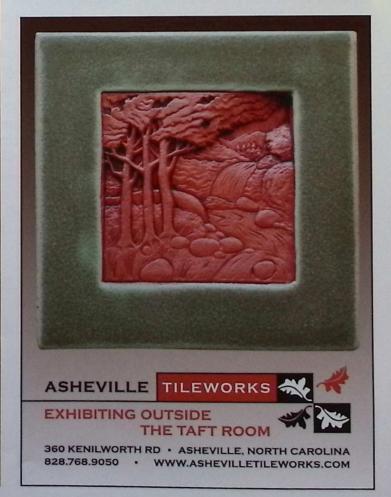


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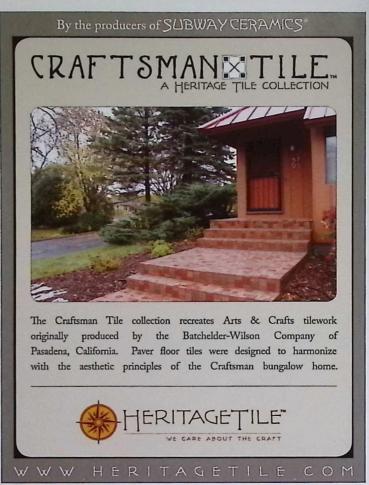
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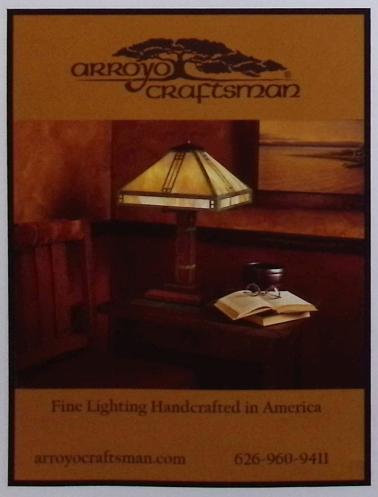


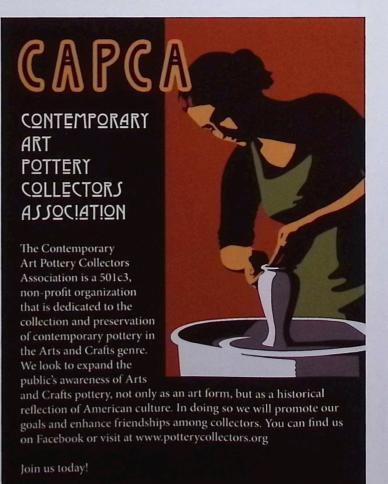
Katrich Studios: (248) 738-7720 Photo: George A. Lees











AMERICAN ART POTTERY ASSOCIATION CONVENTION RETURNS TO CINCINNATI

In 1979, thirty-seven years ago, the American Art Pottery Association was formed with the stated purpose to promote an understanding, appreciation and recognition of American art pottery. The goal was to become the principal organization for the gathering, storing and dissemination of historical information relative to American art pottery. The first members soon began publishing the *Journal of the American Art Pottery Association*, which remains a highly respected quarterly publication today.

Each spring the AAPA holds its annual convention and sale, which is open to members and the general public. This year's dates are Wednesday, April 6th through Saturday, April 9th.

It will once again be held at the beautiful, all-suites **Embassy Suites Hotel in Blue Ash, Ohio**, just north of Cincinnati at Exit 15 off Route 71.

As president Arnie Small explained, "Our host hotel has blocked suites for our event at a rate of \$100.00 per night. This special rate, which includes an amazing cooked to order breakfast, buffet, and an evening Managers Reception is guaranteed until March 15, 2016. Please make your reservations early by calling the hotel at 513-733-8900 and mention you will be coming to attend the AAPA convention."

Again this year the Contemporary Art Pottery Collectors Association will be joining AAPA for the 2016 convention. CAPCA is the largest organization devoted to collecting contemporary art pottery.

The new convention schedule will be on the American Art Pottery Association website, aapa.info, so please look at all the wonderful events which have been planned. These events will include a chartered bus tour, the

annual welcome reception, impressive seminars, a pottery auction, and the AAPA Show and Sale.

As president Arnie Small has pointed out, "Please note when reviewing the convention schedule that we have made changes to the convention days and the show/sale days and hours. The registration packet for the convention will also be on our website for you to download and mail in."

"For those of you who wish to exhibit at our show and sale, the dealer packet has been sent to you separately in an email. If you did not receive a dealer packet and would like to exhibit, or have any questions regarding the show and sale, please contact our show managers, Don Gill and Patti Bourgeois at patspots1997@charter.net."

"As always, the AAPA auction is our main fundraiser for the year and is a huge part in allowing us to continue to publish the outstanding AAPA Journal. I am asking everyone to please consider consigning and/or donating to the auction. Pottery donations are very important to the auction, as 100% of that sale goes directly to the AAPA."

"If you have any questions regarding consigning or donating to the auction, please contact our guest auctioneer Peter Gehres of Belhorn Auctions at (614) 306-1434, email

petergehres@gmail.com or contact me."

"Thank you very much for your continued support of the AAPA. If you have any questions, or suggestions, please do not hesitate to call me at (609) 407-9997 or email me at potsinacnj@ aol.com."

"I am looking forward to seeing everyone at the 2016 AAPA Convention, Show and Sale." -- Arnie Small, President, AAPA.

One Additional Note

Each year members of the American Art Pottery Association mount an exhibit of pottery and tiles in a display case in the Great Hall. These pieces come out of private collections and are brought here by volunteers who know full well that they bear the risk and responsibility should anything happen to their treasured pieces. Yet they bring them anyway, for us.

The future of the AAPA and the achievement of its goals are dependent on all of us. This is the weekend you can show your support and appreciation for what the AAPA does simply by becoming a member. Volunteers are here in the 10th floor Books, Magazines & More Show so don't wait -- become a member or renew your membership today!



DINING AT THE GROVE PARK INN

Advance dining reservations are recommended for dinner, but not for lunch. Continental Breakfast Saturday and Sunday is included in the Weekend Package for those attendees registered for a room at the GPI

Tel. (828) 252-2711

Thursday Breakfast:

Blue Ridge Dining Room

(Buffet only. \$23) 6:30am - 10:30am

Spa Cafe (Wraps, Sandwiches & Salads) 7:30am - 11:00am

Marketplace (Coffee, pastries, sandwiches) 6:00am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:30am - 4:00pm

Marketplace (Coffee, pastries, sandwiches) 11:00am - 9:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 8:00pm

Great Hall (Appetizers & Lighter Fare) 11:30am - 12:00am

Dinner:

Edison (Craft Beer & American Cuisine) 4:00pm - 11:00pm

President's Lounge 3:00pm - 10:00pm

Vue 1913 (French-American) 5:00pm - 9:30pm

Friday

Breakfast:

Blue Ridge Dining Room (Buffet only. \$23) 6:30am - 10:30am

Spa Cafe (Pastries, Bagels & Lighter Fare) 7:30am - 11:00am

Marketplace (Coffee, pastries, sandwiches) 6:00am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:30am - 4:00pm

Marketplace (Coffee, pastries, sandwiches) 11:00am - 10:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 8:00pm

Great Hall
(Appetizers & Lighter Fare)
11:30am - 1:00am

Dinner:

Blue Ridge Dining Room Seafood Buffet \$42 5:00pm - 8:30pm

Edison (Craft Beer & American Cuisine) 4:00pm - 12:00am

President's Lounge (Small Plates & Appetizers) 5:00pm - 10:00pm

Vue 1913 (French-American) 5:00pm - 9:30pm

Dress code for all restaurants is resort casual. No jacket or tie required.

Saturday Breakfast:

Conference Continental. Presidents Lounge * * 6:30am - 9:30am

Blue Ridge Dining Room (Buffet only. \$23) 6:30am - 10:30am

Spa Cafe (Pastries, Bagels & Lighter Fare) 7:30am - 11:00am

Marketplace (Coffee, pastries, sandwiches) 6:00am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:30am - 4:00pm

Marketplace (Coffee, pastries, sandwiches) 11:00am - 10:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 8:00pm

Great Hall
(Appetizers & Lighter Fare)
11:30am - 1:00am

Dinner:

Blue Ridge Dining Room Prime Rib Buffet \$42 5:00pm - 8:30pm

Edison (Craft Beer & American Cuisine) 4:00pm - 12:00am

President's Lounge (Small Plates & Appetizers) 5:00pm - 10:00pm

Vue 1913 (French-American) 5:00pm - 9:30pm

Menus can be seen at GroveParkInn.com

Sunday

Breakfast:

Conference Continental. Presidents Lounge * * 6:30am - 9:30am

Blue Ridge Dining Room (Buffet only. \$23) 6:30am - 10:30am

Spa Cafe (Pastries, Bagels & Lighter Fare) 7:30am - 11:00am

Marketplace (Coffee, pastries, sandwiches) 6:00am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:30am - 4:00pm

Marketplace (Coffee, pastries, sandwiches) 11:00am - 9:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 8:00pm

Blue Ridge Dining Room Champagne Brunch \$38 12:00pm - 2:30pm

Dinner:

Edison (Craft Beer & American Cuisine) 4:00pm - 11:00pm

Vue 1913 (French-American) 5:00pm - 9:30pm

Schedule still subject to minor changes.

* * Included GPI Weekend Package; show room key; served outside Heritage Ballroom prior to seminars.

Commentary (Continued from page 56.)

Crafts lighting, rarely available in matched sets, paving the way for contemporary metalsmiths who also expanded their repertoire to include hardware for doors, cabinets, and furniture, desk sets, along with vintage and new designs for every room of a home.

Following this came the natural marriage of good design with quality craftsmanship resulting in a rare form, such as a Gustav Stickley table inset with William Grueby tiles, being reproduced by contemporary craftsfirms at a more affordable price. While this might appear to have represented a threat to antiques dealers, antiques have consistently retained or increased their value, as compared to new works which have to bear the label of used furniture when the time comes to sell them. As a result, both antiques dealers and contemporary artisans have a loyal clientele.

All of which helps to explain how it is that we are gathered here for the 29th time this weekend, celebrating both the Arts and Crafts movement and its revival. We come as well to appreciate the qualities of design, rarity, condition, and craftsmanship, while also deepening our appreciation of the objects we collect and live with through seminars, workshops, demonstrations, and, most important, the friendships we form with the people around us who share our passion for the Arts and Crafts lifestyle.

Head, Heart, and Hand.

- Bruce Johnson

(Page 56: This photo of a Biltmore Estate Industries woodworker dates from around 1910-1915. The plans for the tea table came directly from one of Gustav Stickley's publications encouraging manual arts classes, organizations, and individuals.)

Notes, Names & Numbers To Remember:

HEAD, HEART & HAND: CONFERENCE WORKSHOPS

Each year we offer those participants who can arrive early for the Arts & Crafts Conference the opportunity to not only study the Arts & Crafts movement, but to experience it with their own hands. Advance registration was required for these workshops, for the instructors have prepared special materials for each student. Inquiries as to possible late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor. Please dress appropriately. Map on page 88.

Please arrive five minutes early!

Designing a Landscape Plan Paul Duchscherer Dogwood Room (Sammons Wing)

> Option 1: Thursday 2:00pm - 5:00pm Option 2: Friday 8:00am - 11:00am

Arts & Crafts Printmaking Laura Wilder Skyline Room Alcove (Sammons Wing)

> Part 1: Thursday 2:00pm - 5:00pm Part 2: Friday 8:00am - 11:00am

Basic Textile Embroidery Ann Chaves Laurel H/J (Sammons Wing)

Friday 8:30 - 3:00pm

Coppersmithing Frank Glapa Laurel F/G (Sammons Wing)

> Part 1: Thursday 2:00pm - 5:00pm Part 2: Friday 8:00am - 11:00am

Arts & Crafts Stenciling Amy Miller Rhododendron K/L (Sammons Wing)

> Option 1: Thursday 2:00pm - 5:00pm Option 2: Friday 8:00am - 11:00am

Arts & Crafts Jewelry Design Ron VanOstrand Rhododendron M/N (Sammons Wing)

Friday 8:00am - 11:00am

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167 Pleasant St. Dunstable, MA 01827 (978) 649-4983 artiles@earthlink.net antiquearticles.com

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Dreamlight Antiques John Connelly

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Gregory Paolini Design, LLC Gregory Paolini (828) 627-3948 info@gregorypaolini.com gregorypaolini.com

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Tiger Rug Co. Stephen & Elizabeth Putney 113 Hess Ave. Warwick, RI 02889 (401) 739-8595 putneyrug@aol.com tigerrug.net

Trimbelle River Studio & Design Amy Miller PO Box 568 Ellsworth, WI 54011 (715) 273-4844 info@trimbelleriver.com VanOstrand Metal Studio Ron VanOstrand Dawn Raczka 45 S. Main St. Holland, NY 14080 (716) 537-3160 vmstudio@verizon.net vmstu.com

Voorhees Craftsman Workshops Steve & Mary Ann Voorhees 1415 North Lake Avenue Pasadena, CA 91104 (626) 298-0142 steve@voorheescraftsman.com voorheescraftsman.com

Whitewoven Textile Arts - Bungalow Street Sheree White Sorrells Ken Sorrells 1834 Cove Creek Road Waynesville, NC 28785 (828) 400-3036 tablemats@gmail.com graffitimats.com

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Laura Wilder
Bob Thompson
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Rochester, NY 14620
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laura@laurawilder.com
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Wilson Crafts Guild Keith Wiesinger PO Box 831 Wilson, NY 14172 (716) 807-8295 wilsoncraftsguild@yahoo.com

Wisdom In Wood Carved Motto Boards Kurt Wolbrink 2600 Oak Street #23 St. Charles, IL 60174 (630) 661-9328 kurt@wisdominwood.com wisdominwood.com

BPPKS, MAGAZINES & MPRE EXHIBITPRS

American Art Pottery Assoc.
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Arts & Crafts Press Yoshiko Yamamoto Bruce Smith 2515 B. South Tacoma Way Tacoma, WA 98409 (360) 871-7707 info@artsandcraftspress.com artsandcraftspress.com

Arts & Crafts Research Fund Bruce Johnson, Director 25 Upper Brush Creek Rd. Fletcher, NC 28732 (828) 628-1915 bj1915@charter.net Arts-CraftsConference.com Asheville Bungalows Frank Brown, Realtor 30 Hendersonville Road Suite 8 Asheville, NC 28803 (828) 989-6556 bungalowbrown1910@gmail.com ashevillebungalows.com

Asheville History Center at Smith-McDowell House Ali Mangkang, Director 283 Victoria Road Asheville, NC 28801 (828) 253-9231 smh@wnchistory.org wnchistory.org

Dirk van Erp Foundation 2988 Adeline St Berkeley, CA 94703 510-647-3621 info@dirkvanerpfoundation.org www.dirkvanerpfoundation.org

The Grovewood Gallery 111 Grovewood Road Asheville, NC 28801 (828) 253-7651 ashley@grovewood.com grovewood.com

Dard Hunter Studios Dard Hunter III P. O. Box 771 Chillicothe, OH 45601 (740) 779-3300 (fax) 779-3273 info@dardhunter.com dardhunter.com

Knock On Wood Publications Bruce Johnson, publisher 25 Upper Brush Creek Rd. Fletcher, NC 28732 (828) 628-1915 bj1915@charter.net arts-craftsconference.com David Rago Auctions, Inc. Eliane M. Talec 333 N. Main Street Lambertville, NJ 08530 (609) 397-9374 eliane@ragoarts.com ragoarts.com

Rose Valley Museum at Thunderbird Lodge 41 Rose Valley Road Rose Valley, PA 19063 info@rosevalleymuseum.org rosevalleymuseum.org

Roycroft Campus Corporation Curt Maranto, Exec. Director 31 South Grove Street East Aurora, NY 14052 (716) 652-1014 cmaranto@roycroftcampuscorp. com roycroftcampuscorporation.com

Southern Highland Craft Guild 930 Tunnel Road Asheville, NC 28805 (828) 298-7903 guildcrafts@craftguild.org craftguild.org

Southland Log Homes Mike Loy 7521 Broad River Road Irmo, SC 29063 (803) 407-4601 mloy@southlandloghomes.com southlandloghomes.com

The Stickley Museum at Craftsman Farms Vonda Givens, Executive Director 2352 Rt. 10 West #5 Morris Plains, NJ 07950 (973) 540-0311 info@stickleymuseum.org stickleymuseum.org Turn of the Century Editions The Parchment Press Peter and Janet Copeland 2806 Taliesin Drive Kalamazoo, MI 49008 (269) 459-1107 parchmentpress@aol.com turnofthecenturyeditions.com

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Arts & Crafts Shopmarks

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8th fl. Book Show



Books, MAGAZINES & MORE SHOW

8TH FLOOR **EXHIBIT?RS**

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Roycroft Campus Corporation

The Arts & Crafts Press: Yoshiko Yamamoto **Bruce Smith**

Two Red Roses Foundation

David Rago Auctions:

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Eliane Talec

SILENT AUCTION

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(in alcove)

IOTH FLOOR **EXHIBIT?RS**

Stairs and Elevator to 8th Floor

Seating Area

American Art Pottery Association

Book Signings

Rose Valley Museum at Thunderbird Lodge

> Door to Great Hall

Southland Log Homes

Asheville **History Center** Grovewood Gallery

Frank Brown, Realtor

Southern Highland Craft Guild

ARTS & CRAFTS ANTIQUES SHOW

Carol Eppel Phil & Kathy Taylor Craig McIlwain **Bob Gangl** Barbara Gerr Antiques: Water Service Michael Hingston Arnie Small Barbara Gerr Seating Area Vintage Coleridge Transportation Trading: Services Larry & Sarah Cheek Silverman's Art of the Craft: **Selected Antiques** Robert Hause Norman & Julie Silverman Textile **Artifacts:** Paul Freeman Phil & Lia Dalton's American Chasen **Dreamlight Arts Decorative Arts:** & Crafts Gallery: David Rudd John Connelly Debbie Goldwein Marc's Art Pottery & Mission Oak: Marc Tisdale David & Sandra Surgan Circa 1910 Antiques: Jim & Jill West Joe & Tina **ENTRANCE Emerson & Terri**

Manning

Tunnell

GRAND BALLROOM, VANDERBILT WING

	e Galleries: & Susan cwell	The UPS Store	Jack Papadinis	Karen Redinger
Nancy & Raymond Hunt	Vimax Antiques: Victor & Maxine Weitz	Gus E	storical Design: Bostrom ren-Bostrom	Seaside Mission: Larry Delehanty
Christine Boone Titus Omega: John & Anna Featherstone-	Voorhees Craftsman Antiques: Steve & Mary An Voorhees	n Mark Eckhoff	Oberkirsch Designs: Jean & Mark Oberkirsch	Kindred Styles Antiques: Gene & Jody Zwiefel
Harvey		Spotted Horse Collectibles:		Natural Connections Antiques: Robert & Jane
Steven Thomas Deborah Basset	Eastwood Gallery:	Tina & Mark Richey		Pearce
Brian Smith (I Cameron Quintal	Toomey Gallery: John Toomey	Treadway Gallery: Don Treadway	JMW Gallery: Jim Messineo Mike Witt
Antique Arti Sandie Fowl		Clinker Andre' & A		

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CONTEMPORARY CRAFTSFIRMS

SHOW

8TH FLOOR
VANDERBILT
WING

Friday 1:00 - 6:00pm

Saturday Moon - 6:00

Junday 11:00am - 4:00

**Line for show entry begins on 10th Floor!

> Wilson Room: Daily Demonstrations

Furniture: "It's All In the Joints" with David Van Epps (pg. 24)

Printing Demonstration with Elizabeth Andrews (pg. 24)

Wilson Craft Guild: Keith Wiesinger Door Pottery: Scott Draves

EMC Desig

Laura Wilder Bob Thompson

FMG Design: Frank & American Bungalow Magazine

Anastasia Glapa

MW&M Lighting

Wisdom In Wood:

Kurt & Deborah Wolbrink

Copperworks: Juan Morquecho

Heritage Tile: Molly O'Hara

Elizabeth Andrews Studio

Odd Inq Pottery: Jon White

Clark House Pottery: Bill & Pam Clark

Craftsman Hardware:

Chris Efker

Voorhees Craftsman: Steve & Mary Ann Voorhees

Ephraim Faience Pottery: Kevin Hicks

Architectural Artworks: Susan McCracken

Star Tile Kilns: Derek Krouse

Common Ground Pottery: Eric Olson

The Bungalow Craft: Julie Leidel

Paul Katrich

Persian Carpet:

Doug & Nelda Lay

Karen Hovde

Stained Glass Bungalow: Dianne Lee

Bungalow Bob's Pet Designs: Bob & Beth Schroeder

Amy Brandenburg Studio

Mission Guild Studio: Christine Schorf-Miller

ne Schorf-Miller James Miller

Whitewoven Textiles: Sheree Sorrells

Coolidge Room
Tiger Rug:
Stephen & Elizabeth Putney

Ron VanOstrand

Arts & Crafts Period Textiles: Dianne Ayres & Timothy Hansen

Eisenhower Room
David Heide Design Studio

John Finch Design Studio

Calm Water Designs: Stephanie Young

Anderson Art Metal: Jebb & Michelle Anderson

Hoover Room
Robert Taylor, Metalsmith

Pratt Clay Studio: Mary Pratt

Hanji Home's Botanical Illuminations
Pamella O'Connor

Present Time: Jim Dailey

Brian Brace Fine Furniture Maker

Roosevelt Room
Archive Edition Textiles:
Paul Freeman

Haggerty Ceramics: Jim & Linda Haggerty

NDK Woodworking: Neil & Debbie Kemarly

Taft Room Greg Paolini, Cabinetmaker

Shawn Krueger Fine Art

Mountain Hawk: Paul Unks

Brian Boggs Chairmakers

Seating Area Water Service

Area Matt Brown rvice Woodprints Hog Hill
Pottery:
John and
Scottie Post

Bosetti Art Tile: Marina Bosetti

FREE DRAWING

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Stenciling Demonstration with Amy Miller

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Tom Gallenberg Studio

Asheville Tileworks: Diana Gillespie JCR Designs: Julie Calhoun Roepnack

Paint by Threads: Natalie Richards

BEHIND THE SCENES

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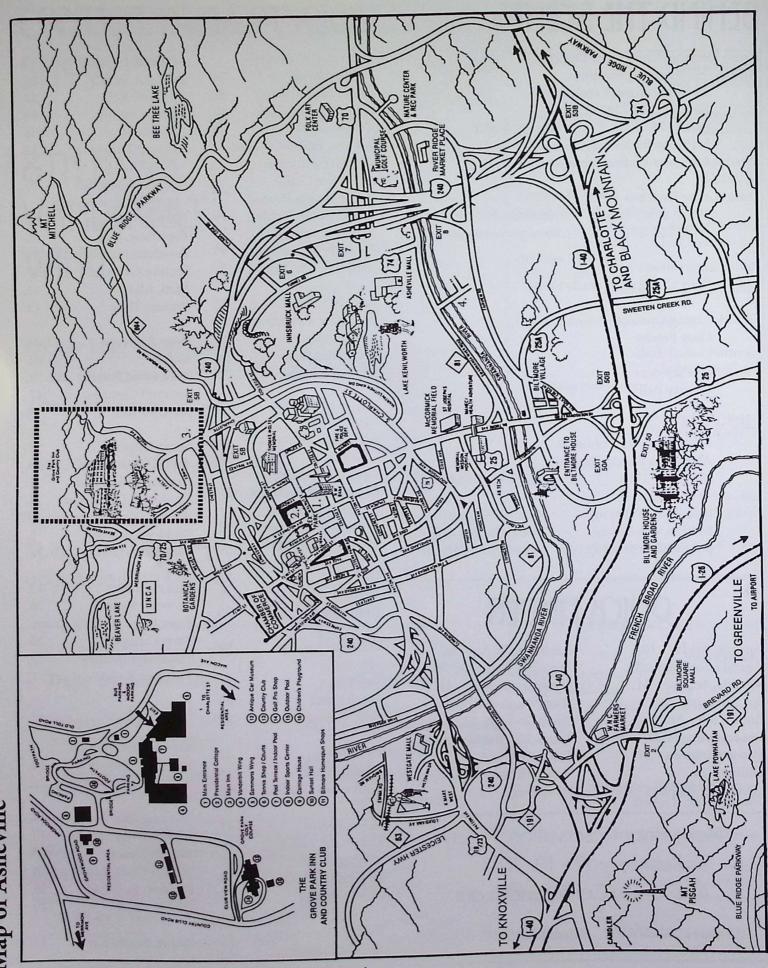
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"If not this year, then maybe next?"

I have often said that the Arts and Crafts Conference has lasted as long as it has for at least five reasons: (1.) the variety and quality of the exhibitors, (2.) the educational benefits, (3.) the ambiance of the historic Grove Park Inn, (4.) the people who come, and (5.) the city of Asheville.

Unfortunately, we have packed the agenda so full of events that it is difficult to find even a few minutes to go exploring on your own. If, however, you do have the opportunity, here are a few highlights to consider:

The Blue Ridge Parkway - Constructed as part of President Roosevelt's W.P.A. program, this winding, scenic highway runs through the Blue Ridge Mountains, angling past Asheville to the northeast and southwest (see map). You can enter at more than four points around Asheville and can travel in either direction before turning around and returning. Great vistas, tunnels, valleys, and mountains for a leisurely drive. If you head north, be sure to stop in the Folk Art Center.

Downtown - Asheville was saved from the 1960's Urban Renewal wrecking ball, and now those classic century-old brick buildings have been restored into galleries, antiques shops, restaurants, cafes, shops, retail stores, and condominiums. It is a walking downtown that is sure to delight you.

Thomas Wolfe House - You don't have to have read *Look Homeward*, *Angel* to appreciate the modern visitor's center next to Wolfe's childhood home that was the sprawling boarding house called Dixieland in his novels. Guided walking tours take you back to the 1920s and a fully-restored, downtown home filled with an eclectic collection of furnishings, including some Arts and Crafts.

Art Deco, Anyone? – Just before the stock market crash, Art Deco architect Douglas Ellington designed our downtown city hall, the First Baptist Church, the S&W Building, a fire station, and the Asheville High School -- all in the Art Deco style, best seen with the aid of a car and a detailed map.

Biltmore Estate - Completed in 1895, this 250-room mansion and 146,000-acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Now more than one million people a year tour the house, gardens, cafes, shops, and winery, all still owned by the family. Museum-quality art and antiques in a French chateau on a bluff overlooking the French Broad River. Give it the five-hour minimum it deserves and you'll never forget the trip. www.Biltmore.com.

Biltmore Village - Constructed by George Vanderbilt around 1900 for his estate workers (and designed by English architect Richard Sharpe Smith), this historic Arts and Crafts village is now a popular shopping, walking, and dining area.

Biltmore Industries - Built in 1917 on the original G.P.I. grounds, this Arts and Crafts enterprise was founded by the Vanderbilts in Biltmore Village in 1905, but moved here in 1917. The original buildings have been restored and are not to be missed! See page 16 for information and tour times.

Neighborhoods - Asheville continues to be a small city of unique neighborhoods, all with prevalent Arts and Crafts influence. You'll need a street map, but watch for Montford, the Chestnut-Liberty Streets area, Kimberly Avenue-Norwood Park, the Manor Grounds, Kennilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk, and take photographs (the neighbors are used to it.)

Preservation Society Bus Tour - In case you don't have time on your own. See details on page 20. - b. j.



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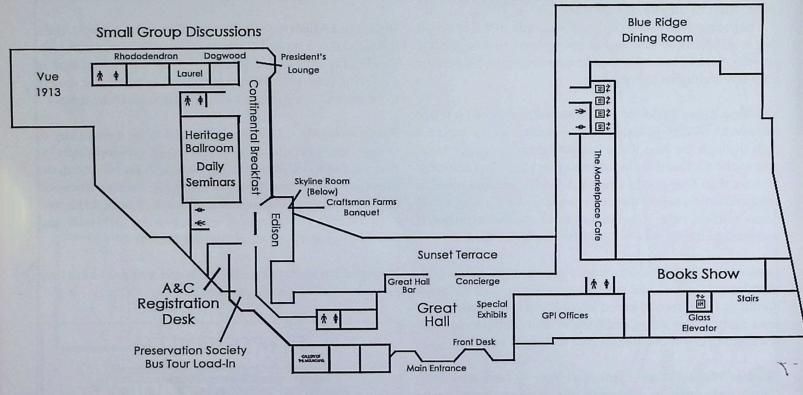
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(See map #2.)

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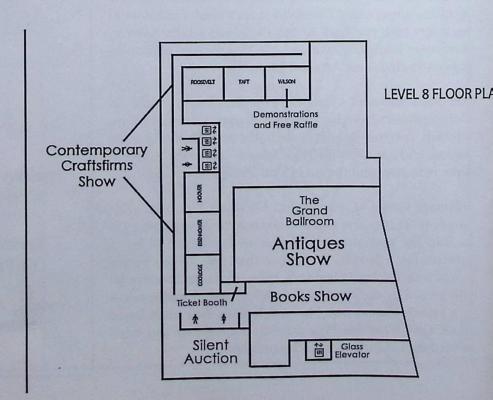
To Grovewood Gallery And Biltmore Industry Walking Tours:

Take the Glass Elevator Down to the Lower Level (Elaine's); Exit through the north doors and walk across the Terrace, down the stairs, and across the road to the flagstone path. For more information, see page 16.

The line for the shows will form each day on the Tenth Floor. People at any other entrances will be held back until those on the Tenth Floor have entered the shows.

Show Hours:

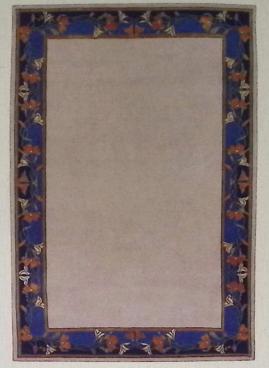
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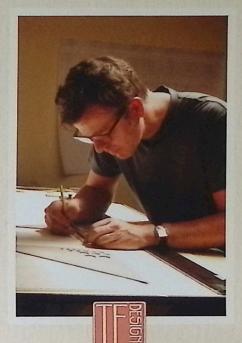
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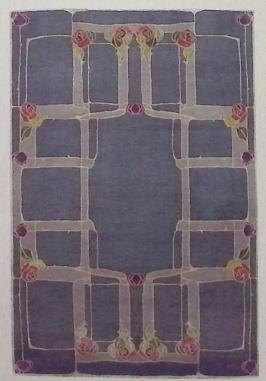
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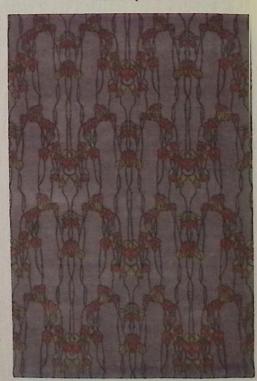
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